

35

November 28, 1956  
14

# down beat.



*Ella Fitzgerald*

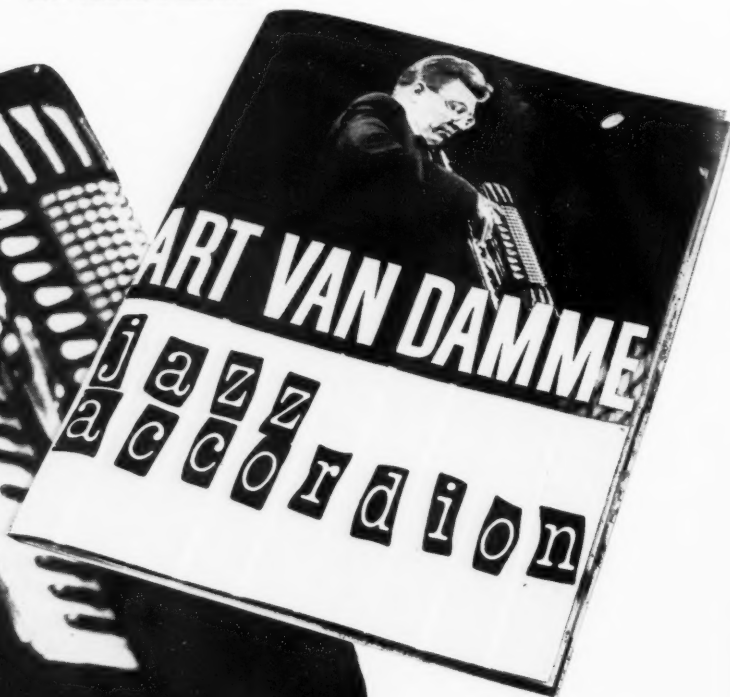
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November 28, 1956

# A Demand . . .

New York, N. Y.

To the Editor:

I'm sending you a copy of a letter I have just sent to Mr. Ralph J. Gleason, c/o *Downbeat*, San Francisco.

I demand that this letter be published in *Downbeat* in the interest of an artist having the right to defend himself and his art against unscrupulous criticisms.

In general, through unqualified valuation, your publication does more to harm the cause of contemporary American jazz, where you profess to be champions of the cause.

Kindly instruct your *Downbeat* staff to do me the favor of refraining, henceforth, from using my name in your publication, whether it be in good, bad, or indifferent light.

I do not care to be associated in any form or manner with the hypocrisy of your editorial and/or departmental policy.

Kai Winding

Attention: Mr. Ralph J. Gleason  
Dear Sir:

Your complete lack of taste along with your flagrantly ignorant remarks appearing in the review of Columbia LP-892, *Jay & Kai Plus 6*, in the Oct. 17 issue of *Downbeat* has motivated me to write this letter to you.

First, let me make it clear, sir, that it really matters not at all to me, personally, what you, and/or *Downbeat* has to say about my records. I couldn't care less if you and/or *Downbeat* should

never review another of my records. As a matter of fact, I'd prefer it.

Nevertheless, sir, there is a pertinent issue at stake here.

It so happens that the album *Jay & Kai Plus 6* is an extremely valid musical package. It is excellently performed, sir, by eight extraordinary trombonists along with a superb rhythm section.

The craftiness and sensitivity of the arrangements are such that they keep the content interesting and imaginative throughout.

This, sir, I do not expect you to understand, as you obviously do not comprehend the amount of imagination required in the handling of eight trombones in a project such as this.

I realize it would be asking too much, sir, for you to open your small mind to the fact that the thought that created this album is very much needed in this era where too many contemporary jazz albums tend toward the unimaginative, prototype approach.

In view of the manner in which you handle record reviews, sir, let me make a suggestion for the general welfare of the profession, that you resign these duties and pursue some task more fitted to your intelligence—like, for instance, recreating the *Where Is* and *We Found* columns.

With contempt,  
Kai Winding

P.S. For your information, sir, there was no echo chamber utilized in the recording of this album.

(Ed. Note: *Down Beat* is two words.)

Thanks . . .

Amsterdam, Holland

To the Editor:

Having noted your Newport festival

program for the Voice of America, in the Oct. 17 issue, I made sure to give a listen on Monday the 22nd to Ella and Louis.

I saw Louis in Montreal and here, so it was like an old friend. However, Ella has always been my favorite, but never was I so thrilled by her warmth and eagerness. She really won my affection.

Just wanted to thank *Down Beat* for listing the program and to tell you how much it was appreciated.

Gladi Ann Visser

No Beat? . . .

Providence, R. I.

To the Editor:

I would like to comment on one of the statements Chico Hamilton made in his recent *Blindfold Test* published in your Oct. 17 issue. In reviewing *The Girl Friend* by Shelly Manne and His Friends, Chico says of Shelly, "The drummer had a hard time and in all probability he was doing the best he could."

You certainly have some nerve, Mr. Hamilton! Are you implying that Shelly, one of the exceptional drummers of today and of all time, doesn't know how to keep a beat? I can't see how, for one thing, you couldn't even recognize Shelly's inspired drumming and then go on to take him for some mediocre drummer who is trying hard but just "doesn't have it."

If you could play as well with your two hands and feet as Shelly can with his left index finger, you would be showing improvement. Your playing is much too heavy, your ideas trite (as can easily be seen on your records *Bark for Barksdale* and particularly on

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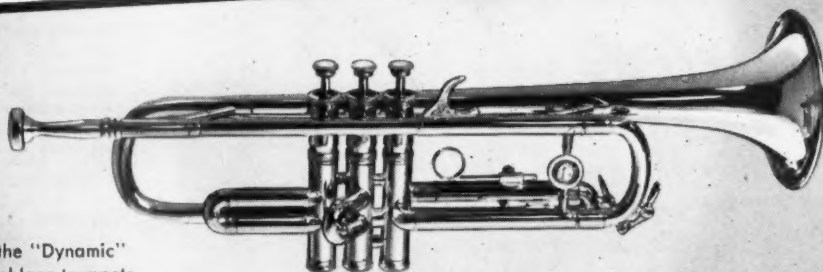
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Please, Chico, learn how to play drums yourself before you start "cutting" Shelly. Incidentally, your confusing Andre Previn for Toshiko or Brubeck, Mulligan for Gullin, Brookmeyer for Ake Persson, and your not being able to tell Max and Art apart show that you don't know much!

Roderick Silva

Random Thoughts . . .

Jamestown, N. Y.

To the Editor:

A few random thoughts have occurred to me in the reading of your latest issue. In reading the Jack Tracy column, I seemed to have reached an entirely different opinion as regards the good

reverend and the smart model on the \$64,000 Challenge.

It strikes me that the man of the cloth was showing an extreme bit of gallantry. I noticed that he correctly answered the questions put to him and then to keep the model alive (purposefully or not) goofed it up with a change of answers.

On the Kid Ory record he correctly stated the answer and then switched to an obvious misstatement. We all know that Rev. Al is primarily a mouldy fig and to go out into far left field and correctly name that record and then switch to . . . of all things . . . *Muskrat Ramble* . . .

The following week he went down the line correctly and then went back and changed Lester Young to Lester Brown. Oh, come now! I doubt if he

was trying to keep Miss Glamour alive to get at the heavy sugar but was more likely attempting to keep the game alive. After all, he proved his point in winning 32 G's the hard way.

Incidentally, I believe that through his contact with the recent Dixieland combos and the Dave Brubeck concerts on his campus at Miami, the good Rev. Al knows a bit more of what is "on the scene" than may be surmised . . .

J. B. Sewell

New York, N. Y.

To the Editor:

I believe Jack Tracy missed the boat in his editorial about the Rev. Kershaw and the \$64,000 Challenge. He steps on the skunk but can't smell it. And so I pose this question . . . when the man (of the cloth) names the correct tune (*Creole Trombone*) and then can't decide between it and one which by any stretch of the imagination I cannot believe he does not know by heart (*Muskrat Ramble*), then it seems to me that the good reverend missed purposely and is guilty of fraud.

Tracy failed to mention that on the second week, Kershaw said "Lester Young" before he gave the incorrect answer of "Lester Brown." If he was instructed to miss, why was he so obvious? He has disgraced himself in my eyes and proves to me conclusively what I have said all along that these big money programs were fixed and hoked up . . .

Ray Hatter

Surprised . . .

Boston, Mass.

To the Editor:

I am surprised at your musical tastes in your article about Elvis Presley. To me, he is the epitome of singers. When I hear Elvis sing he does much more for me than any of your lousy, mixed-up jazz!

Your argument against Lawrence Welk is a lot of bunk. His music has melody and is not just meaningless notes. Men of today's so-called jazz bands (Woody Herman, Count Basie, etc.) would do well to switch to "Champagne Music."

Count Basie is only good because he comes closest to Bill Haley's rock 'n' roll swing.

Lance Faraday

P. S. I am 23 years old and am in the sixth grade at Happy Day grade school.

Full Sound . . .

Elmore, Ohio

To the Editor:

I am very pleased with Nat Hentoff's article entitled *Little Jazz* in the Sept. 19 issue of *Down Beat*. Being a trumpet player, I have long been disgusted with the tones of some of our more modern players, all of whom everyone knows.

I realize the tone is supposed to be part of the cool sound, but my theory is that a trumpet was made to be blown, and if it is not blown to get a full sound, then it should be left in the case. I just felt good because someone else realizes what kind of playing is the real thing.

Bruce D. Gregory

*Down Beat*

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## the first chorus

By Jack Tracy

TELEVISION'S greatest value lies in its immediacy. You can both see and hear what is going on at the instant it is happening.

No other mechanically-reproduced entertainment medium can offer this combination, yet much of the TV industry seems to be doing its level best to ignore its greatest selling point in favor of trying to ape the movies. Not only are an increasing number of shows being filmed, a process which removes almost all feeling of timeliness, but many of the shows which remain live are using motion picture techniques that, to me, have no value whatsoever in television.

Their chief misuse of the medium at the musical end of the scale is the increasing reliance upon pre-recorded music and the utilization of singers only in a lip synchronization role. I feel cheated when I turn to a show that has someone as guest star whom I want especially to hear, only to see that person do what amounts to a record act, as he inanely moves his mouth while his latest record spins on a machine in the control booth. The record I can buy. I want to hear him *now*.

**OR TAKE** a typical variety show scene where a singer dances down six flights of stairs, swirls across the stage, engages in a mock duel with Rock Hudson, and turns six handspins all the while singing *There's No Business Like Show Business*. The audience goes wild, the emcee applauds frantically, the singer bows graciously, and the music has been prerecorded for a week.

So what is the singer proving? That he's a dancer?

I am of the peculiar breed that wants a vocalist to sing when he's on camera, not do a pantomime bit. If they're just going to play a record while he's up there, he could save all the trouble by just sending them a picture of himself with the mouth hinged.

"But we get better musical balance if we prerecord," will answer some of the TV folk.

**SO WHAT?** Would you like to go see *My Fair Lady* if Rex Harrison walked onstage and moved his lips while the original cast album played through a house speaker system? Of course not. And what if there is an occasional fluff, or missed line, or some bad intonation? Those occasional lapses only serve to heighten that feeling of immediacy, in that you aren't certain just what you might hear next. I think the night I heard Eddie Fisher blow some lyrics sky high, yet wade gamely through to the bitter conclusion, made me respect him more as a singer and showman than anything he's done before or since.

Hang the balance and the desire to seek perfection by doing the music beforehand. If I want to see that done, I'll go to a movie. Hollywood does it much better.

They've had more practice out there.



# down beat

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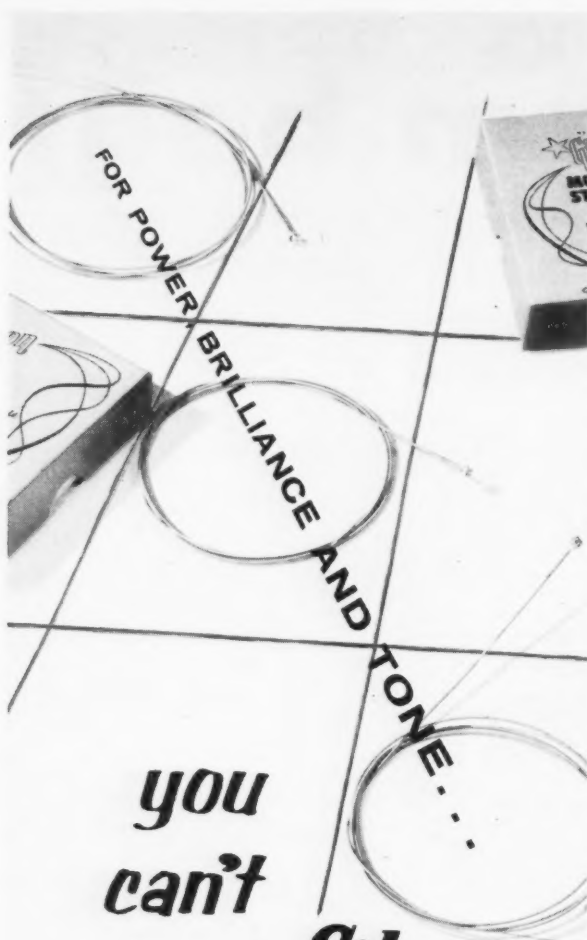
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## down beat



This issue's cover subject is Ella Fitzgerald, long regarded as one of the great singers in jazz. How she has cracked the top-drawer niterie circle due to the success of her *Cole Porter Song Book* LP is the subject of John Tynan's story on page 13. The remarkable study of Ella on the cover was taken by Herman Leonard.

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## strictly ad lib

### NEW YORK

**JAZZ:** Kai Winding has been booked with his septet at the Meadowbrook for four weeks starting Dec. 11. They'll play dance as well as jazz-concert sets... Buddy Collette signed with ABC-Paramount for two albums a year for three years. While in San Francisco, ABC-Paramount's Creed Taylor also recorded pianist Burt Bales with cornetist Burr Curtice... Norman Granz, thoroughly disgusted with the kind of Houston Jim Crow which scared almost all of the city's stores into refusing to handle his tickets (for what he wanted to be a nonsegregated concert), says he will not return JATP to the city until the town changes "some of its peculiar ideas about people"... The Paul Bley trio with drummer Lennie McBrowne and bassist Hal Gaylor has been touring midwestern universities... Les Jazz Modes (Julius Watkins - Charlie Rouse quintet) play Cafe Bohemia Nov. 16-29 and open at Newark's Sugar Hill club Dec. 10 for 10 days... Atlantic has signed Joe Mooney and Joe Castro... Tal Farlow will hit the road again for Willard Alexander... Birdland took a 40-day suspension for selling liquor to a minor, and used the time to redecorate... The American Jazz Festival will remain in Newport in the expectation of a \$10,000 grant from the state legislature, among other factors... Don Shoemaker trio with bass trumpeter Dell Wells and drummer Ray Charles playing at the Five Spot cafe, a new jazz room at 5 Cooper Square. Tuesday is jam session night... George Avakian and his concert violinist wife, Anahid Ajemian, will sponsor a series of contemporary music concerts Sunday afternoons at Town Hall in the spring. One at least will involve jazz works in part... J. R. Monterose to cut a Blue Note LP with Horace Silver, Wilbur Ware, Philly Joe Jones, and Ira Sullivan on trumpet and alto.

Paul Chambers has signed with Blue Note for a year with a year option. He's cut an LP for the label with Philly Joe Jones, Kenny Burrell, John Coltrane, Horace Silver, and Donald Byrd... George Simon will soon do some new recording for Jazztone Society... Al Zeiger's combo playing every Sunday afternoon at 741 Sixth Ave... Whitey Mitchell on bass and Harold Granowsky on drums are behind Joe Derise at the Beau Brummel... Phineas Newborn has cut his first album for Victor, solo and with quartet... Bobby Scott trio will be opposite Roy Eldridge at Cafe Bohemia until Nov. 18. George Wallington trio is booked there Nov. 19-29... Horace Silver quintet at Birdland from Nov. 22 to Dec. 5... Duke Ellington to do a Steve Allen Sunday show out of Birdland this month.

**ON STAGE:** The national company of *My Fair Lady*, headed by Brian Aherne in the Rex Harrison role, is scheduled to open in Rochester, N. Y., March 18... Dolores Gray expected to return to the Broadway stage in the Louie Bellson-Richard Ney musical drama *But Not for Marriage*, due here next spring.

**ENTERTAINMENT-IN-THE-ROUND:** German clarinetist Rolf Kuhn attracting notice in the Caterina Valente show at the Hotel Pierre. One of Germany's top clarinetists, Kuhn trekked here with Caterina for the engagement, but may stay on... Sammy Davis Jr. may have tipped his mitt regarding Mr. Wonderful. He and the Will Mastin trio have been tentatively booked into the Copacabana in April, indicating that he won't stay with Mr. Wonderful too long after his contract expires in mid-February... Ethel Waters set to make her first New York night club appearance in several years at the Reuben Bleu in November... The Platters dickering for a variety tour of Britain in 1957. Vocalist Pat Boone is set to make a short British tour starting Dec. 27. Frankie Lyman and the Teen-Agers preparing material for their 12-week jaunt to Britain starting Feb. 4. Western singer Slim Whitman is just about set to start his British tour March 18. Anybody left over here?... Hal Schaefer flying to Las Vegas for two weeks in November with Vic Damone. When Hal returns, he'll cut another Victor album.

**RECORDS:** Coral chuckling happily over Lawrence Welk's record sales. Advance orders for Welk's Christmas album have rocketed past the 50,000 mark... Charlie Barnett, vocalist Bob Starrett, and bandleader Jess Taylor have signed to record for the new Echoic label.

**RADIO-TV:** Strong reports that Steve Allen will drop his three-night-a-week stints on the NBC-TV *Tonight* show (Turn to Page 35)



## Fine Line

London—The following item is printed as it appeared in the British *Melody Maker*: "Jiving has been banned at Saturday night dances at Bristol South Baths. Last week rock 'n' roll was banned and jiving allowed. Now that, too, is out. The Council thought that not all youngsters would be able to differentiate between the two."

## The Bernstein Season Opens

New York—What may unofficially be termed Leonard Bernstein season has opened.

The composer-conductor was named co-director with Dmitri Mitropoulos of the New York Philharmonic Symphony orchestra. Bernstein becomes the first native American to hold the title principal conductor of the orchestra. Mitropoulos requested Bernstein's assistance for the season.

In addition, Bernstein will be represented by five 12" LPs issued by Columbia this fall. One of the records will be his lecture, *What Is Jazz?* delivered on the *Omnibus* TV show last season, and illustrated with recorded works.

Other records include his commentary on Beethoven's *Fifth Symphony*, and his conducting of the Mozart *Concertos 15 and 17*, Copland's *El Salon Mexico*, and his own *Fancy Free* and *Serenade for Violin Solo, Strings, and Percussion*.

## Conover 'Voice' Jazz Schedule Announced

Washington, D. C.—Coming up in the next few weeks on Willis Conover's worldwide *Voice of America* jazz program are:

Two hours with W. C. Handy; a five-hour interview with Louis Armstrong; one hour of Ray McKinley and jazz recordings by him, plus several hours of the new Glenn Miller band headed by McKinley; an all-star, many-styled concert at Music Inn at Lenox with such highlights as a Pee Wee Russell-Jimmy Giuffre duet; Tony Scott in an hour talk on Charlie Parker, and Johnny Mercer.

## Barbara Lea Records First LP For Prestige

New York—Barbara Lea, new star winner in the 1956 *Down Beat* Critics' Poll, recorded her first LP for Prestige in three sessions. Johnny Windhurst, Al Hall, and Osie Johnson were on all three. Dick Hyman and Dick Cary on alto horn were added for the first. Cary switched to piano on the second. He was again the pianist for the third date on which guitarist Jimmy Shirley was added.

Miss Lea's contract for Prestige calls for four to six LPs within three years.

# BG, Band To Take 6-Week Far East State Dept. Tour

New York—Benny Goodman, his orchestra, and a girl singer yet to be selected will make a six-week far eastern tour starting Dec. 7 under the auspices of the international exchange program of the American National Theater and Academy. This international good-will program functions with ANTA acting as the professional agent for the U. S. state department.

Goodman will perform at the Bangkok fair Dec. 7-22 as part of the trade fair program of the U. S. commerce department. After two weeks, the Goodman entourage will appear for four weeks in Indonesia, Malaya, the Philippines, Japan, Korea, Formosa, Hong Kong, Saigon, and Burma.

The state department, in view of the Communist cultural propaganda in the east, appealed to Goodman to make the unique tour. So Goodman joins the international exchange program's list of cultural groups and artists who have toured parts of the world. Among them have been the Boston Symphony orchestra, New York City ballet, John (Dizzy) Gillespie, Marian Anderson, the Ballet theater, Gregor Piatigorsky, the New York Philharmonic orchestra, *Porgy and Bess*, and *Oklahoma!*

Before taking off for Siam, Benny is to play a few eastern U. S. dates, starting at Princeton on Nov. 9.

Goodman also is due on the west coast this month. It will be his first appearance in that vicinity in eight years with a big band. He is to play concerts on Nov. 29 at San Diego, Nov. 30 in the Shrine auditorium in Los Angeles, and probably Dec. 1 in the San Francisco Opera house. Singer Martha Tilton and the team of Jackie Cain and Roy Kral reportedly will appear at these events, too.

Goodman also is likely to play Seattle, Spokane, Vancouver, Portland, and Oakland during this time.

The Goodman band, here and abroad, will continue to play mostly the standard Goodman book. Prestime personnel included Mosey Alexander, drums; Hank Jones, piano; Steve Jordan, guitar, and possibly Irv Manning, bass. Trumpeters are John Frosk, Billy Hodges, maybe Mel Davis, and one still to be selected. Rex Peer and Jack Rains are on trombone. Reeds so far are Budd Johnson, Al Block, and Bill Slapin.

## Rodgers, Hammerstein To Convert Three More

New York—Richard Rodgers and Oscar Hammerstein announced that they plan to convert three more of their music dramas into motion pictures.

*Pipe Dream*, *Me and Juliet*, and *Allegro* will be converted through the Rodgers-Hammerstein producing company in association with Magna theaters. Already made into movies are *Oklahoma!*, *The King and I*, and *Carousel*. Earlier, the composer-author team announced that *South Pacific* would be made into a movie shot in the Todd-AO huge screen process.

## 'Bandstand' TV Segment Killed

New York—The half-hour telecast segment of NBC's *Bandstand* show was scheduled to be scrapped for an audience participation show, *The Price Is Right*, late this month.

NBC-TV telecast the 10:30 to 11 a.m. (EST) segment of the 10 a.m.-to-noon name band show on NBC radio. The radio show will continue, NBC announced.

Among reasons listed for discontinuing the TV segment were that it had no sponsorship, it was designed primarily as a radio show and the TV segment was inaugurated to boost interest in the radio show, and radio affiliates were not happy about competition by the same program on TV. In some areas where NBC radio is aired on a different station than NBC-TV, the competition was more deeply felt.

## Helen O'Connell 'Today' Personality

New York—Vocalist Helen O'Connell will become a "personality" on the NBC-TV morning show *Today* starting on Dec. 3. Helen succeeds Lee Meriwether, who leaves to pursue an acting career after a year with the Dave Garroway early morning program.

NBC announced that Helen will take over as a fashion authority, swap banter with Garroway, and participate in the commercials. Indications were that she will sing if the show emanates from a location which has a music group as background but present plans do not call for her to sing each day.

## Cy In His Own Place

New York—Pianist-writer Cy Coleman has opened his own club, the Playroom, 130 W. 58th St. He and his trio are booked indefinitely. Coleman also recently cut an LP for Seeco and wrote *Autumn Waltz* that Tony Bennett recorded for Columbia.

## Jimmy Palmer Levels

Chicago—Bandleader Jimmy Palmer is taking what he terms a "semienforced" holiday. He disbanded on Nov. 3 because of lack of business in ballrooms and said he is not sure when he will regroup.

## caught in the act

### Red Norvo Quintet; Zucca's, Pasadena

Working with a trio in recent years, Norvo has finally organized the larger combo he's long desired. With guitar, woodwinds, and his own vibes in the front line, backed by bass and drums, Red now achieves the contrast, color, and variety of solo voices that enable him to showcase his own writing and that of several sidemen. Three weeks old on night of review, the quintet already sounded confident, relaxed, and ready for any of the nation's better jazz rooms.

In Jimmy Wyble, Norvo has found a guitarist of first rank who comps sensitively or solos with fleet assurance on (for example) *Rhee, Oh Rhee* and *How Am I To Know*. The group would undoubtedly benefit, however, from more solo vehicles for Wyble, allowing him to stretch.

Bob Drasin, on flute, tenor, and alto, is a newcomer to the jazz scene and the weakest jazzman in the quintet. On tenor he exhibits a light, Dave Pell-like tone, while his alto playing leans toward the Desmond vein. On neither horn is he particularly distinguished jazzwise, his solo ideas seeming rather mechanistic and overly dependent on technique. Strongest on flute, he here displays a superior tonal quality and technical facility.

Flutist Drasin's chief virtue lies in his ability to blend. With stress placed on adroitly executed charts and heads, which accent complex ensemble lines, the subsequent effect achieved is a light, swingingly happy feeling.

Having worked for so long without a drummer, Red's playing reveals elation with the present rhythm section: Bill Douglass, drums, and Buddy Clark, bass. These two complement each other perfectly, attaining at times a leaping beat that Red says makes him feel he's riding on hydramatic power.

There's humor aplenty in the group's playing, particularly in numbers like *Bernie's Tune*, a head with a downright funny coda. They can also maintain moods subtle, subdued, and tender, as in the strangely atonal, wispy *Cabin in the Sky*, with its rewritten melody line.

On *Confessin'*, Norvo takes the entire number alone for a long, emotional ride which ends on a wailing, funky note. Indeed, one wishes for more of the same.

This new group is versatile, colorful, and swinging; clearly shows the stamp of the leader's personality.

—tyan

### Tommy Wolf-Pat Morrissey; Mr. Kelly's, Chicago

Tommy Wolf, composer, pianist, and singer, decided to travel, after nine years of satisfying efforts in some of St. Louis' smaller clubs. He arrived at Mr. Kelly's somewhat uncertain of himself in a room larger than any he'd ever played.

In addition, he faced an intolerably noisy opening night crowd and a co-star who contributed to the tumult while he was on. Finally, in a deplorable lack of consideration on the part of the management, he was forced to go on



Tommy Wolf

without an introduction to an audience unfamiliar with his work.

Despite these disconcerting conditions, however, Wolf proved himself to be a fresh, solidly creative performer. His impeccably selected repertoire included originals *My Gal Likes Me Like I Am*, *Spring Can Really Hang You Up the Most*, *This Little Love of Ours*, and *Season in the Sun* and off-beat tunes like Bart Howard's *Let Me Love You* and *The Lady Loves to Love*, from the film *I Love Melvin*.

It was obvious that Wolf judiciously selects tunes which best serve his often witty, always meaningful, approach to music. His voice is more than adequate for projecting the subtle meanings inherent in the tunes. It is not an overwhelming voice, but it succeeds in defining the often delicate shadings present in the songs he selects.

He is most effective, obviously, in the tunes he and Fran Landesman have written, but he manifests a sincerity and devotion to lyrics to be envied by many vocalists. Although not a genuinely accomplished jazz pianist, he does provide a forceful chordal structure as a frame for his vocal interpretations.

Wolf is slated to head east, for the first time, after his stay at Kelly's. He deserves to be heard, and heard is the word, in a room of suitable environment and receptive audience.

Unfortunately, the opening night crowd at Kelly's was lured, apparently, by the presence of Pat Morrissey. Miss Morrissey's atavistic approach to singing includes a variety of gestures, wiggles, and comparable physical contortions. She is concerned with variations on the bump-and-grind tradition, including a rather inimitable manner of caressing the piano.

She followed a sensual path through, over, and around *Almost Like Being in Love*, *Goody Goody*, *Lover Man* ("Whisper sweet, sexy things in my ear"), *House of Blue Lights*, *Get Happy*, and *It Must Be Love*.

When her first set came to a halt, she was presented with a bouquet of roses, shrieks of admiration from the audience, and scattered lecherous glances.

The Harry Slottag trio, when the members weren't required to converse in unison with Miss Morrissey, provided excellent background and entr'acte sounds.

—gold

### J. J. Johnson Quintet; Basin Street, New York

J. J. Johnson's relatively new quintet consists of drummer Elvin Jones (among whose distinguished brethren

are Hank and Thad); bassist Wilbur Little, a Johnson discovery in Washington; the Detroit pianist Tommy Flanagan, who recently accompanied Ella Fitzgerald for a time, and the surprise New Star winner in the 1956 Critics' Poll, Bobby Jaspar of Belgium and France, tripling on tenor, flute, and clarinet.

Thus far, J. J. has written the entire book, though Jaspar is working on several arrangements that are being rehearsed. The set under review began with a palatable *Too Close for Comfort* that was seconded by *It's All Right with Me*. The rhythm section swung strongly though Jones' drumming was more supple and sensitive in the second number than in his rather overemphatic beginning to *Too Close*.

J. J. solos with his customary swift, clear articulation—a conception that is individual and superior—and complete rhythmic ease. Jaspar's tenor has force, good tone, and beat, but at present is more derivative than immediately personal. A quality of J. J.'s mastery of his horn, by the way, is the feeling of latent power he often generates. He never indulges in hyperbole because he doesn't have to—his stature is always self-evident.

Flanagan is skilled, idiomatically fluent, but yet not wholly himself. His potential should be increasingly realized, particularly as he digs more into himself and the piano. Bassist Little is big-toned, dependable, and ear-wise. His value became constantly more apparent as the set progressed.

Jaspar was featured on flute in *Never Let Me Go*, and the contrast in sonorities between J. J.'s burnished, muted horn and the sophisticated but still rustic flute was very enjoyable. Elvin, meanwhile, indicated flowing sensitivity for brushwork. Jaspar's jazz flutistry is polished and more legitimate in tone (while still jazz) than some of the other jazzmen becoming identified with the instrument. It's a full flute that Jaspar plays, and a swinging one.

On *Undecided*, a backbeat introduction settled into a medium, head-shaking groove through which J. J. wailed. Jaspar, relaxing more, dug in with a bigger sound and a near-stomping beat. The one criticism here, as on several numbers—and this may well have been due to the broadcast in progress during part of the set—was that the solos were rarely long enough for the men to build to a sustained flight.

A quick-moving *Thou Swell* closed the air-shot end of the set with Jones particularly cooking. Milt Jackson's *Bags' Groove* let the combo settle into funky, easy-breathing relaxation after the tension of the broadcast. J. J.'s solo was superb in tone, idea-structure, and feeling power. Jaspar re-emphasized the strength of his sound, the fluid logic with which he develops his ideas, and the general at-homeness of his playing which communicates as if he had lived and felt here for a long time. He has undeniable capacity and no little present ability.

In summary, this is one of the better modern jazz small combos with an alert rhythm section, an astute and emotional reedman, and a great trombonist-leader. The book is pleasant up to now but could use more diversification in writing styles along with more originals—and eventually perhaps, more challenging frameworks for the improvisations.

—nat

## Flip Service

Hollywood — Teenager lipstick soon will be marketed, aimed right at Elvis Presley fans. The shades available will be *Heartbreak Pink*, *Hound Dog Orange*, and *Tutti Frutti Red*.

No Legal Tender Green?

## The Lion To Roar 40th Year Of Jazz

New York—Willie (The Lion) Smith will celebrate his 40th year in jazz on Nov. 25 at a Central Plaza session here. The time is 8 p.m., and admission is \$2.50.

The Lion's professional debut was in 1917 as accompanist for Ethel Waters. He became a major influence in the striding Harlem piano school that helped shape Fats Waller, Duke Ellington, and many others. Willie is credited as one of the first of the early jazz pianists to make a concentrated study of chord progressions that were modern for their time.

Part of the proceeds of Willie's night will go to a playground and other youth activities of the Grace Congregational church, since Smith is actively involved with youth activities. A number of jazzmen are expected to appear, among them Bobby Hackett, Roy Eldridge, Eddie Condon, Charlie Shavers, possibly the Dorsey brothers, plus several pianists.

## Local 47 Rebel Candidates Picked; Hot Vote Fight Seen

Hollywood—Battle lines began to form for what promises to be AFM Local 47's hottest election in years as the local's anti-Petrillo forces announced their nominees for the Dec. 17 balloting. Included on the ticket is the first Negro elective office—a seat on the board of directors—since the integration of Local 47 with the AFM's colored local here.

The Negro candidate is Marl Young, who took an active part in the long and finally successful campaign to unite the two AFM locals. Young, a pianist, has been heading his own trio for more than a year at the El Rey club in nearby Southgate.

**THE FORCES OPPOSING** James C. Petrillo, AFM president, have nominated Eliot Daniel to oppose incumbent John te Groen for the presidency.

Daniel, who has had a long and successful career as a musician (pianist, composer, arranger, and conductor), will be taking his first fling at union politics. A graduate of Harvard university's school of business administration, he played piano with Rudy Vallee and other leading name bands during the '30s, settled in Hollywood after wartime service with the coast guard band

## Plans Laid For Basie-Heath Exchange On First Of Year

New York—AFM approval is expected for Count Basie and Ted Heath to participate in the next Anglo-American band exchange. Presstime plans were for Basie to begin a three-week tour of England on Jan. 13. Heath is expected here about Feb. 8 for three American weeks and probably an additional week in Canada. Since Basie is booked by Willard Alexander, the Heath American tour also will be booked by Alexander, rather than by GAC which handled Heath's American debut last year.

Tentative line-up for the Heath package includes Al Hibbler; Chris Connor; Kai Winding, the Mitchell-Ruff duo; Les Jazz Modes, co-led by Julius Watkins and Charlie Rouse; Charlie Mingus' Jazz workshop, and Jackie Paris. Changes are possible before post time.

Unofficial sources indicate the Alexander office is mulling future exchanges involving the Ray McKinley-led Glenn Miller orchestra and the Dorsey brothers (one for March and one for the summer) with possibly Benny Goodman for the fall.

The chief obstacle is selecting British units with sufficient American box office impact.

Alexander is strongly opposed to slipping British units into rock and roll shows as has been done recently to Freddie Randall and Vic Lewis.

British altoist-leader Johnny Dankworth, for example, is a candidate for an Alexander-inspired exchange but only if he can be properly showcased,

perhaps with the help of Capitol Records which distributes Dankworth's sides here.

As for Heath, current indications are that he will not have the time to play the west coast but may be booked for eight to 10 southern dates and several large cities.

## World Rolling With A Punch

London—Lionel Hampton's concert at Royal Albert hall was canceled after teenagers rioted at his concert in Empress hall here.

The teenagers tore up several tiers of seats. Order was restored when Hamp and his band played *God Save the Queen*.

Elsewhere in Europe, rock 'n' roll has been greeted coolly in France, where the various schools of jazz will argue up to riot proportions, and has been placed on the list of What We Dislike About America by Russia.

The Soviet newspaper *Sovetskaya Kultura* denounced rock 'n' roll as a promotion of profit-hungry capitalists. It described the music as "a vulgar, unmelodic cacophony of sounds accompanied by crazy, chaotic drum playing. The soloist merely yells disconnected sounds into the microphone."

Meanwhile, Count Basie's Berlin appearance on his recent European tour was marked by a request to the audience to decide beforehand whether they wanted a good jazz concert or a noisy one. The audience chose the former, and the concert was fairly well behaved.

About a week after Basie's appearance, Berlin was visited by Kid Ory and His Creole Jazz band. Billed as "the father of New Orleans jazz," Ory scored a huge success.

## Romano Mussolini Trio May Be Here In June

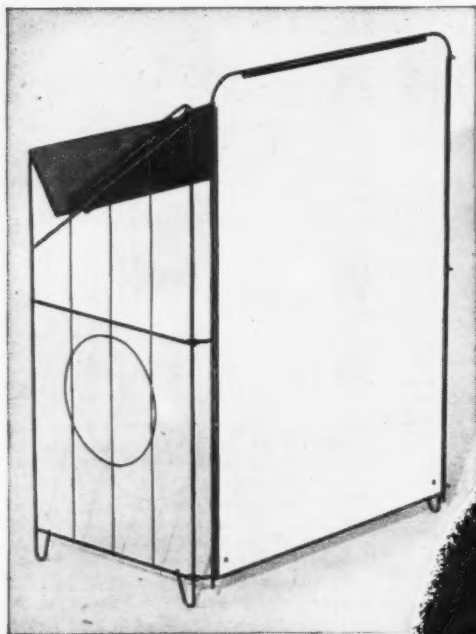
Hollywood—Joe Napoli, manager of Bud Shank, is on his way to Italy to complete negotiations aimed at bringing to the U. S. jazz pianist Romano Mussolini, son of the late Italian dictator, for a series of concerts, club dates, and television appearances.

Mussolini's tour, tentatively scheduled to begin in New York next June, will be booked by Joe Glaser's Associated Booking Corp., and is expected to kick off with an appearance on the Steve Allen Sunday show.



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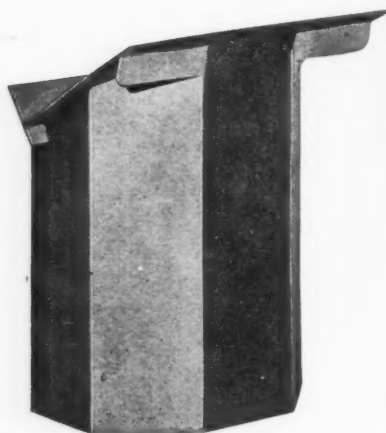
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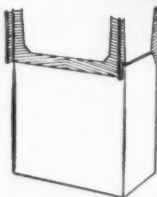
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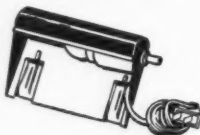


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# Ella

## It Took A Hit Album To Make Miss F. A Class Nitery Attraction

By John Tynan

"EVERY YEAR I wait for the tour. It's pretty rough going sometimes, but I think that my being with Jazz at the Philharmonic helps win me fans."

That's about it. "... Pretty rough going sometimes, but ... helps win me fans." After 10 years with Norman Granz' annual concert tour—and 22 years in show business—Ella Fitzgerald fairly sums up her *raison d'être*. Seemingly indefatigable, with a current engagement schedule that permits her little time off till mid-January, when she can relax in her new Los Angeles home, Ella feels that so long as she's singing and reaching a wider appreciative audience, her life is full and swinging.

On her last date at the upper-crust Mocambo (the third there in 1½ years) owner Charlie Morrison says she drew better than Roberta Sherwood's act that immediately preceded her. The significant fact here is that Miss Sherwood opened on the Sunset Strip following an almost unprecedented publicity campaign conducted by Walter Winchell. Conversely, Miss Fitzgerald bowed into the "Mo" with a minimum of advance fanfare and played to turn-away business every night.

ELLA CONTENTS the main reason for this triumph is that for the first time in her career she's got a best-selling album package working for her, Verve Records' *Cole Porter Songbook*. In support of this reasoning is the fact that during her last stint at the club early this year business was clearly disappointing. More often than not, she sang to a room half full, a clientele more of noisy bon vivants than admirers. Then, this summer, her album of Cole Porter tunes was released by Norman Granz, the artist's first LP since leaving Decca. Since then it's been near panic wherever she appears.

Resting between shows in the Mocambo's fire-engine red dressing room, Ella talked good humoredly to visiting fans Jerry Lewis and Monty Clift. Clift was apologizing for calling requests too loudly during her show. Ella laughed and said it was good to know he was digging her. Lewis yawned and grumbled about a 6 a.m. call to his movie studio. La Fitzgerald grinned as she recalled her own early calls during the filming of *Pete Kelly's Blues*. When the visitors had left, Ella relaxed a bit.

"What was that you were asking me? Oh, yes, the harmonica." She gave a mock wince and chuckled. "More people have been asking me about that darn harmonica. Well, here's the true story."

"Oscar and 'Herky' (that's what we call Ellis) bought one in Europe to tease Norman. They'd play it hillbilly style to rile him. I used to play in school and one day I got hold of theirs

and started blowing. Then, for a gag I played it at a concert one night. In Europe, I mean. Norman thought it was a pretty good bit, said he'd have me play on our tour back home. And that was that."

ASKED HOW she felt about playing it onstage, Ella smiled and commented, "It was something a little different. A bit of fun, you know. Like a challenge in a way. But then, I'd like to learn vibes, too. ... That'd be a ball."

Returning to the subject of recording, Ella spoke of her just-completed *Rodgers and Hart Songbook*. "It's so pretty," she said. "I did it mostly with strings, and I've always wanted to sing with lots of strings. Then, I think the average layman knows the songs better, so it should sell more than Cole Porter. Another thing is that we didn't have to rush it like we did the first album, so I think the whole feeling is more relaxed."

Of the Rodgers and Hart songs, she especially mentioned *Spring Is Here* ("I like that") and *Bewitched* ("I got real sexy on that one") as evoking particularly warm feeling.

THERE WAS GOOD NEWS that evening concerning television, an entertainment medium thus far denied this superb entertainer. It had just been announced by NBC that Nat Cole was to have his own network teleshow, albeit a scant 15 minutes and only on what the network executives call a "trial basis." But Ella was deeply happy for Nat.

"I'm so proud for him," she smiled wistfully. "Nobody deserves it more than he does. All I can say is that I hope I'm the first woman ... ." Her voice trailed off and she looked away.

As conversation reverted to in-person performances, the topic of audiences naturally predominated. "In 10 years of making concert tours I think the audiences have matured quite



a lot," she observed. "Particularly the JATP audiences. This year I believe we had the nicest houses so far, and a great deal of credit must go to Norman. You know, he even wrote a little instruction on the JATP program this year on how they should behave. And it worked. Oh, you'll always get a few loudmouths. Guess it can't be helped. I think the Modern Jazz Quartet, too, helped make them quiet this year. When they play, people just have to listen."

With characteristic modesty, Ella omitted to mention the part she has played in improving audience habits over the last 10 years. She didn't tell, for example, of the time about three years ago during a JATP concert at Los Angeles' Shrine when a typical "screamer" kept interrupting her rendition of a beautiful ballad. Without altering tempo or melody, Ella extemporized four bars on the bridge, directed to the noisemaker, that went: "Some people like to hear a ballad/ Won't you please give them a chance ... ." As she returned to the original lyrics, the auditorium was hushed and remained thus throughout the rest of her set.

JUST BEFORE they left on the latest JATP tour, Ella suggested to Norman Granz, her personal manager, that she do an album of Ellington tunes. With Stuff Smith on violin, Ben Webster on tenor, and a rhythm section comprising Barney Kessel, Paul Smith, Joe Mondragon, and Alvin Stoller backing her, she recorded such fine samples of Ellingtonia as *Satin Doll*, *Azure* (with new set of lyrics), *Rocks in My Bed*, *Squeeze Me*, and *Don't Get Around Much Anymore*.

Supporting her for the Mocambo engagement, Ella chose four of the coast's most accomplished musicians. On guitar was Kessel; on bass, Max Bennett; piano, Jimmy Rowles; drums, Larry Bunker. "You know, we hardly had any time to rehearse. But these boys catch on so quickly."

As she spoke, Ella answered a quiet knock on the dressing room door. Barney entered, guitar under his arm. Ella had been in a talking mood. "Well," she apologized, as Barney sat down, "got to work out the next set now. We're on in ten minutes."

## Sax Maniac

San Francisco—A sax-destroying sadist razed the bandstand of the Sheraton-Palace hotel's Gold room during a dinner hour intermission. Three of the four saxophones in Del Courtney's orchestra were ripped, twisted, and bent into silence by a thus far undetected attacker. The fourth saxophone escaped the assault, for its owner had taken it with him to dinner. No other instruments on the stand were touched.

Speculating on the motive for the saxkrieg, trumpeter Donald McDonald told the *San Francisco Chronicle*: "Maybe a saxophonist stole his girl."

Maybe it was the girl.

# Musician Offers Tribute To The Late Isham Jones

(Ed. Note: The following manuscript was sent to Down Beat in April, about six months before Isham Jones died of cancer in Hollywood, Fla., on Oct. 19. Jones, one of the country's best-known bandleaders in the '20s and '30s and writer of many hit songs, retired from show business 18 years ago. He was 63.)

By Paul Nero

ALONG with all our other modern "blessings" such as the atom bomb, 1,000 mile per hour aircraft, TV, and all the other great signs of man's inhumanity to man, we've been given the unheard of facility to name the day of a man's leaving us. It is questionable whether this is a good thing.

However, due to this specific bit, I am now able to sit down and write an obituary of a man who is at this moment allegedly unaware of the fact that he is about to depart on his last road trip. The scientists agree that within a comparatively short period, Isham Jones will leave us.

To the younger generation, Jones is a vague name that only rings a bell when you mention his song writing credits. *I'll See You in My Dreams; It Had To Be You; On the Alamo; The One I Love Belongs to Somebody Else; You've Got Me Crying Again; No Greater Love, and Swinging Down the Lane*, to name but a few, are among the memory makers this man created.

To the older generation, he's the first one to "organize" a dance band. In 1914 at the age of 20, he made his first one-nighter tour with a band, touring the state of Michigan. He set a standard for dance music that is still head and shoulders above anything that played in a dance hall or hotel room. He was one of the first American bands to bring jazz to Europe. The list of sidemen and arrangers that worked with him reads like a who's who.

If they were around and if they met his most exacting standards, they somehow managed to get with this band. Ask Gordon Jenkins, Larry Clinton, George Bassman, Woody Herman, Saxie Dowell, and others about this man. Ask anyone who ever worked with him . . . most of all ask your parents, whom he worked for, about the Kit Kat, about the College Inn . . . and then don't ever forget him.

FIVE OUT OF SIX musicians who worked for him will first tell you how rough it was to work for this driver. Six out of six musicians will readily admit that he was and to this moment still is one of the finest natural musicians that ever walked this earth. He drove himself twice as hard as any of his band. His only message was "it's either good or it stinks." There never was an in-between for Jones.

In his demands on himself and his musicians, he maybe forgot that everyone didn't feel as strongly about his standards as he did, and he got plenty rough with anyone who sat back on his bandstand. I mean rough!

Yet these very people whom he physically tossed off his band are the very same ones who brag to this day about the fact that they worked with him. Very few people would admit to having any feeling about him other than one of deep respect. That's not too bad a thing to have around for anyone. Add to that a small group of very privileged people who can honestly say they have a great love for the man . . . and what else do you need.

For obvious reasons, Ish will never read this. I wouldn't dare show it to him. He'd probably throw a stack of manuscripts that he's working on at this very moment, right at me. He never suffered from anything resembling the neurotic compulsion to be "wanted and/or loved." What he did for so many of us was not motivated by a search for admiration or respect or love or anything along that line. You took this boy the way he was, or you just didn't take him. If he knew that you honestly were trying to do the best you knew how . . . that was enough for him. He hates any form of hypocrisy, almost to the point of mania. He admires talent and ability almost to the point of hero-worship.

HIS CRITICS will tell you how tight he is with a buck and that he still has some of the currency he made at the College Inn. I wouldn't know . . . I couldn't care less. I know that after meeting him casually a few years ago at an ASCAP dinner, I mentioned to him my theory that if the dance bands ever came back, his specific style of playing could be the biggest thing that ever happened. He agreed and the end result of this particular conversation, which happened nearly three years later, was in his GIVING me his entire library. All of it. When I tried to thank him, he screamed at me that I was an unprintable idiot if I thought he gave it to me because he liked me or because he wanted thanks.

"If I didn't think you could handle this thing, I wouldn't LEND you one of these arrangements," he shouted so loud that George Sanders, the actor who lived right down the hill, missed a perfectly easy shot in one of his afternoon croquet tournaments.

His only request as far as the band was concerned was that I didn't sign with anyone until Jim Brealey, vice-president of MCA in Chicago, had a chance to hear it. Jim came to L. A. a few weeks later and was most impressed with the sound of the band, but candidly had to tell us that it would be suicide to try to do anything with it at that time. Jim was another one of Jones' proteges. He worked for him for three years as a sort of combination band boy and personal manager. Ish taught him the business. When he broke up his last band at the start of World War II, Ish promoted a job for Jim at MCA. To say the least,

Brealey has certainly worked his way up since that time, and Ish is very proud of him.

So it was only natural that when I stopped in Chicago during the middle of April, that I look Jim up to say hello. He told me that he'd just gotten back from Miami after a quick trip down to see the "old man" and there was no question but that it was just a matter of weeks. So we stood there like a couple of kids thinking about losing their old man. So I told him about my new group. So we signed a paper, just so we could tell Ish that two of his boys were getting together.

HE'D REALLY GET mean if he knew the unbusinesslike way we went through this bit. I just asked Jim where he wanted me to sign, and for all I know or care, MCA might now own my fiddle and anything else they might need of mine. I can never forget Jones yelling (when he was expounding any philosophy; when he talked about "idiot" musicians; when he pointed out a particularly nice looking piece of scenery on those long drives we went on this last year . . . he always yelled at the top of his lungs), "don't hand me any of that crap about the band business being dead. Maybe it's sick, so don't stand around crying. Do something about it. Don't wait for anyone else to help you."

All this time we're driving all over the Pacific Coast looking for a possible location for him to buy, rent, or promote so that we could have a place to showcase the band.

He was always right up to the minute. He knew all about the commercial possibilities of TV, and how the business was said to have changed, due to records, etc., and when he'd finally get me so steamed up, accusing me of being a yellow-livered coward, that I'd scream back at him that he was a "dogmatic old man living in the past," he'd break out in that wonderful wide grin of his and poke me with one of those long arms of his and say . . . "well, now, that's the way I like to hear you talk. I was beginning to think you were just another one of those sissy fiddle players."

I'm not going to cry when he goes. He would really hate me for that. I hope he doesn't have too much pain, but even that won't bother him. He said—many times, and not irreverently—"if there's nothing else in the Bible that makes sense, the one phrase about the truth, that's really all that matters."

Okay Ish . . . so call me a cornball . . . I'm sure going to hate missing the first time you tell off one of those trumpet players up there. Don't be too hard on them. Remember, they didn't have the chance up to now to work with you.

## Slow On Trigger

New York—Studio bassist Trigger Alpert, for many years before a big-band veteran, has made his first record date as a leader for Riverside. His men are Joe Wilder, Zoot Sims, Al Cohn on baritone, Tony Scott, Urbie Green, and Eddie Shaughnessy. Writing is by Marty Paich, Dick Hyman, and Scott.

# Sonny Rollins

By Nat Hentoff

SONNY ROLLINS is the first major influence on a significant number of young tenors since the Stan Getz of the late '40s and early '50s. Unlike the mesmeric Getz of that period, Sonny's approach is far from cool, and he is seldom lyrical. Sonny's style is hot, driving, deeply pulsating, and is rooted in Charlie Parker and before Bird, Coleman Hawkins.

In an intriguing genealogical chart at the end of an essay on Rollins by Ira Gitler for *Prestige*, Gitler points out that Charlie Rouse, the contemporary Allen Eager, J. R. Monterose, Hank Mobley, John Coltrane, Dexter Gordon, and Phil Urso have all been shaped in part in the forge of Rollins' style. Scores of lesser-known tenors throughout the country and now abroad also have been marked by Rollins.

Sonny is currently with Max Roach's quintet, and is an important factor in the climbing excitement generated by that unit. The position with Roach is Sonny's first regular gig in some time and represents an important stage in what has been up to now a rather disorganized career.

Theodore Walter Rollins was born in New York on Sept. 7, 1930. He recalls "there was always some kind of music going on in the house." An older brother was a violinist good enough to be considered for the Pittsburgh Symphony orchestra, but he finally chose medicine instead.

WHEN HE WAS 8 or 9, Sonny took a few piano lessons at the behest of his parents, but his first self-propelled instrument was the alto on which he took lessons both privately and at Benjamin Franklin high school where drummer Sonny Payne and tenor Percy France were among his contemporaries. Rollins' first influence was the virile Louis Jordan and his Tympani Five. "He opened me up to really listening more and finding out musicians' names," he says.

Then there was Coleman Hawkins—"his conception, the way he was able to play changes." Hearing Hawkins and Lester Young was one factor in Sonny's switch to tenor in 1946. He had played a few gigs around the city as well as in school on alto, and he found the number of jobs increased after the change of horn.

Sonny finds in retrospect no clash in having been influenced by both Hawkins and Young. "The things that were alike about them were more important than their differences. As for Lester's tone, I never thought it was a bad tone. The saxophone, after all, is a very young instrument, and people are still finding criteria by which to judge its players. There are still a lot of different ways a person can sound and still have acceptable tone. To me Lester had a very big sound. Hawk's was different because he played with a bigger vibrato."

BY THE TIME he was graduated from high school where he had majored in music, Sonny had got to the point

"where I could handle a gig." His music major had introduced him to elementary theory, and he first planned to go to the Manhattan School of Music. He didn't, not yet convinced that music was to be his career.

"I don't think I ever did decide," he says. "I seemed to mold myself into it. I'm fortunate that I'm making a living at it now because I'm not equipped to do anything else. As the years went by, music was the only thing I was doing."

After high school, Rollins gigged around New York and New Jersey. Among the youngsters coming up with him were Jackie McLean and the late Richie Powell. The next and most searing major influence had also struck Sonny by this time.

"I heard Bird first on record and then I began to see him in the early '40s at a lot of sessions on 52nd St. and at others around town like the Lincoln Square center on 61st St. Bird seemed to combine all the things I'd heard so far and liked. What he was doing seemed all new when I first heard it because I didn't really understand it."

"AFTER I UNDERSTOOD what he was doing, I realized it was a combination of everything up to that point, plus himself. He added something without taking away from what had come before."

"I got to know him, not as well as I would have liked to. We'd talk about music, and he'd always encourage me quite a bit. I remember asking once about some changes, whether they were right for a certain song. Bird answered that whatever I heard was right. What he meant was that if you can hear at all, you should be able to hear what's right; and if you can't hear, you won't make it anyway. He was telling me to keep the freedom to try things and not to limit myself."

"Bird befriended quite a few guys. Sonny Stitt before me. With us and a few other cats, especially saxophone players, it was like a father thing. When we were hung up personally, we went just to talk to him, just to see him. There was one time at a record date for *Prestige* in 1952 or '53. It was Miles' date. Bird and I both played tenor. It's never been released. It was a great honor to play with him. I was so scared and nervous."

"At that time," Rollins continues, "I was going through a mixed-up personal period. A lot of things I was doing because I figured they were the things to be done because a lot of my idols did them. But Bird never encouraged me to do anything that would prove wrong for myself. And on that record date, he really told me what to do so far as music and my life was concerned."

"HE ASKED ME HOW I had been doing because he knew I was a young wild kid running around and not knowing what was happening. That day he showed me the thing he wanted me to do and the thing he stood for. The purpose of his whole existence was



music and he showed me that music was the paramount thing and anything that interfered with it I should stay away from. Later on I was able to take advantage of his advice, but he died before I had a chance to see him and tell him I had."

"Bird made a deep impression on me on tenor. I heard him play it very seldom, but his ideas, his drive, the way he could create moved me very much. As soon as he started to play on tenor or alto, he'd create the complete mood and would carry everyone, including the rhythm section, along with him. That's the mark of a true soloist. He was very sure and definite."

Sonny cut back to the years just before that key talk with Bird. His first record date had been in 1948 with Babs Gonzales for Capitol. ("I was just a kid. I didn't know anything.") There had been the help of Bud Powell. ("I was fortunate in knowing him very well. He lived around the corner from me, and I used to go by his house a lot. He'd show me a lot of things.") And Sonny recorded with Bud and Fats Navarro on Blue Note.

THELONIOUS MONK began to be an influence, when Sonny rehearsed with him for a few months in 1948, and he has continued to be. ("Monk is a teacher with a different way of playing and of voicing chords.") Sonny also is indebted to J. J. Johnson, with whom he had a few record dates on Savoy. ("He, too, was a very great help. He tried to show me how to read, and encouraged me. He was the first to record something I'd written.")

While leading the intermission trio at the 845 club in New York's Bronx, Sonny played opposite Davis. Miles was impressed, and for about three years off and on from 1951, Sonny worked with Miles, who turned into another considerable aid and influence. ("Anything I play now which might sound individual is excerpted from what I



learned from all those great people. If my mind had been more settled, I would have really gotten serious about music then.")

Rollins was in Chicago to work at the Beehive in late 1954 and stayed until November, 1955. He was intent then on completing his musical studies and started at the University of Chicago. ("I didn't have the money for tuition so had to leave. But because I'd made a few records, I was fortunate to come into contact with teachers who were willing to instruct me. I wanted to get a thorough foundation because I was very depressed about the records I'd made. I knew now that music was sacred to me.")

**HE TOOK A DAY JOB** as a manual laborer while studying. Roach and Clifford Brown came through a couple of times, and Sonny would go down to see them and sit in.

"I'd always admired the group," Sonny says, "and what they stood for, not only musically but the personal conduct of the band, too. They were something that was needed at that time. At least I needed to see a group of musicians who could really play and who also could command respect by the way they conducted themselves."

When Harold Land, the tenor with Max and Clifford, returned to the west coast, Rollins joined for what was to be only a week or two. Rollins recalls working alongside Brown with wonder:

"It was a pleasure. There was never any kind of conflict at all. In fact, at times I wished there was something I could be mad at him for—he blew so much. But there was nothing. He was perfect all the way around. We were just starting to achieve a sound when the accident happened." (Rollins was referring to the car crash in which Brown and the group's pianist, Richie Powell, died.)

"On the last job we played together, all of a sudden we both heard it. We were phrasing, attacking, breathing together. That's a very difficult thing for two horns to make in unison playing. It's easier playing harmony. In unison, for one thing, the intonation of both has to be exactly the same. That's why I really think all groups that are together should stay together. It's the only way for them to achieve what they want to."

**ROLLINS SAYS HE** intends to stay with Roach indefinitely although eventually he'd like a combo of his own. But school still remains an obsession.

"Next year I may take some time off, go back to school, and stay away from the scene completely until I'm finished. I've continued studying off and on by myself and with teachers. I've just started. I've just scratched the surface. That's an honest appraisal of myself, so I don't dig this being an influence. I'm not trying to put myself down or anything. Being considered an influence admittedly is more of a challenge because people look for me to produce. But that bugs me, too, because I really don't feel I'm as great as they think I am. Being considered that good creates a mental thing, too. Honestly, what I am is because I've been lucky enough to have been with the best people. I've got a lot of work still to do, a lot of work."

"I've been really serious about music for about two years. Music is the main thing now. It's a commitment—that's stronger than a decision—to make it a

## counterpoint

By Nat Hentoff

**Notes Between Sets:** An arranger friend of mine would like to pose a rhetorical question to a few well-known bandleaders. He's not asking it himself in public for fear of having his bread sliced at least in half.



Why, asks this writer and several of his colleagues, aren't some bandleaders satisfied with grabbing the originals they commission and putting them into their own publishing firms without also cutting themselves in on half the tune itself by adding their

names as co-writer?

Why, I would add, should those leaders automatically pre-empt the originals for their publishing firms to begin with?

Why, further, do so many jazz writer-musicians automatically sign away most if not all of their rights to their own tunes when they record them? Most record companies one way or another are interested in publishing firms. Some are concerned with the rights of the musicians they have under contract and give them an honest accounting, figuratively as well as literally. Some are greedy.

It's a shame that many jazzmen-writers sign away their tunes to some firms right at the date without even thinking. It's about time jazz writers formed an alliance like the American Composers alliance of classical writers in order to protect their own rights in addition to working for more performances of their works.

This alliance also could serve as an easily accessible exchange center for combos and bands here and abroad who want to rent originals or arrangements.

But the basic need is for those jazzmen who do a fair amount of writing to set up their own publishing firms so they can get performance money as both publishers and writers. Why give your money or even part of it to the a&r man?

And my own suggestion would be that BMI would offer a more sympathetic context for jazzmen than ASCAP. Despite all the current echo-chamber

career. I want to learn as much as I can about music and be as sincere as I can be in every respect concerning it."

Rollins says he doesn't think he should be "on any kind of a pedestal" because "I don't have the background to be looked up to."

He says young musicians should get as much academic knowledge and as much practical experience in sessions and big bands as they can "because all these things will come up later on."

"I didn't have all that experience and background," Sonny adds. "I was thrown into making records without the kind of background I should have had. I'm not satisfied with anything about my playing. I know what I want. I can hear it. But it will take time and study to get it."

wailings of starving songwriters like Oscar Hammerstein, Arthur Schwartz, and Richard Adler, BMI has made it possible for a lot of writers to get performance money who would have had to wait a long, long time if ASCAP still had a monopoly.

**Periodical Notes:** *The New Statesman and Nation* of London, one of the oldest and most stimulating political-literary journals, has added a very perceptive regular writer on jazz in Francis Newton. He's worth watching for . . . *Climax: a Creative Review in the Jazz Spirit* has published its second number. I'm not sure I understand much of what happens inside its ad lib pages, but I doubt if it will bore you, and several sections may well set you off on self-startling by-roads of your own. It's \$1 and is obtainable at 829 Royal St., New Orleans 16.

**Public Service Department:** Attention east and west coast labels: Ludvik Sedra, Stalinova 70, Prague 12, Czechoslovakia writes, "S. Rogers and His Giants, Dave Pell octet, Lee Konitz, Jack Montrose, Bob Gordon—we know them from the music in the air (Voice of America). They are tops—how much we could learn from these sides! You will make an act full of merit if you will send us some records of your stock. We cannot get the disc another way than like a gift because it is impossible to pay in our currency to another country . . . If you can, please help us in making jazz."

And Wladyslaw Idzier, Ostrow Wlkp, Dabrowskiego 3/2, Poland, a student in the music department at the University of Warsaw, would like some books on jazz including, if possible, Leonard Feather's *Encyclopedia* . . . And jazz labels who would like their sides played in Australia can contact Sid Bromley, Radio Station HKQ, Brisbane.

**Books:** Grove Press has published an American edition of *Big Bill Blues*, William Bruonzy's Story as told to Yanick Bruynoghe (139 pp., \$3). I praised the book in proselytizing detail in reviewing its British edition here several months ago. I recommended unstintingly that you buy it . . . Also of considerable background importance is Margaret Just Butcher's *The Negro in American Culture* (Alfred A. Knopf, 294 pp. \$4.50). I would wish Mrs. Butcher had devoted more space to jazz and had, in fact, a deeper understanding of it. A book of this title that omits Charlie Parker has goofed a vital center. But in other areas like poetry, fiction, drama, the dance, and art, the book is revealing . . . Also worth examining is *My Lord, What a Morning*, an autobiography by Marian Anderson (The Viking Press, 312 pp., \$5).

Any listener can benefit from the late Sir Donald Tovey's *The Forms of Music*, a series of articles (all but one) for the *Encyclopedia Britannica*, now available in an inexpensive paperback Meridian Books edition (251 pp. \$1.45) . . . And two new books of unusual and durable worth for students and intellectually insatiable listeners are Francis W. Galpin's *A Textbook of European Musical Instruments* (John De Graff, Inc., 256 pp.) and Bruno Nettl's *Music in Primitive Culture* (Harvard University Press, 182 pp., plus music examples, \$5). Both are the kind of reference works that also provide absorbing reading per se. Nettl's book has a valuable annotated bibliography.



# Marshall Stearns Writes Best-Yet History Of Jazz

THERE IS STILL no satisfactorily full-scaled penetrating history of jazz in book form. There are special tracts, lopsided with preconceptions, like Rudi Blesh's *Shining Trumpets* (1946) and Rex Harris *Jazz* (1952). There are surveys that are satisfactory in certain sections but hasty and insufficiently detailed in others and of limited use in research, such as Barry Ulanov's *A History of Jazz in America* (1952).

Closest yet to meeting the need are the first 13 and the closing chapters of Marshall Stearns' *The Story of Jazz* (Oxford University Press, 367 pp. \$5.75). In fact, were it not for the blurring of the middle of the book and its incomplete attention to several vital areas of jazz history, Stearns' new volume could have become the first basic text of jazz history.

**Part One: The Prehistory of Jazz** provides a lucid sketch of *Jazz and West African Music, From Africa to the New World and The West Indies and the United States*.

Stearns underlines at the beginning such essential facts as "contrary to the popular notion, nobody is born with a fine sense of rhythm—people simply learn it, sometimes quite unconsciously." This is a basic realization that Andre Hodeir, for one, has yet to assimilate fully.

**STEARNS THEN** outlines several of the identifying characteristics of West African music that are likely to have been transported to and then gradually transmuted in the United States. In the process, he briefly identifies the key tribes, their stopping places, whether in the West Indies or in America, and the nature of the cultures in which they took new root. ("Much depended, for example, on whether the slave was sold to a British-Protestant or a Latin-Catholic colony.")

**Part Two: New Orleans** covers some of the rather familiar pre-New Orleans ground, indicating the uniquely rich melding of diverse cultures in that city, including the Afro-American. Stearns brings the narrative to the time of the brass bands, the return from the funerals, the early Creole jazzmen, Buddy Bolden, and Jelly Roll Morton.

But this latter section is extremely fragmentary and led me to the expectation that Stearns would return later in the book to a detailed study of New Orleans, let alone the other cities along the southern coast and inland where there were jazz stirrings in the early part of the century. But he never does.

A reader with minimal background in jazz literature cannot possibly gain from Stearns' truncated discussion of New Orleans beginnings anything but a pinched view of an essential panorama in any "story of jazz."

**Part Three: The American Background** is, in several respects, the most valuable of the book. Stearns has carefully thought out the role of the American Negro, his religious adaptations and

his music in the course of "The Great Awakening," a religious movement in the early 19th century that spread to and shook the frontier.

**I DON'T HAVE** the space to paraphrase the content of this section but would recommend it to any student of jazz. Stearns has convinced me that "the Great Awakening . . . led to the first extensive blending in the United States—outside of New Orleans—of European and West African music."

This third part also contains well-realized and essential background chapters on the work song, the blues, minstrelsy (the best single chapter on it yet in any jazz history), the spiritual and ragtime. These sections, too, are illuminating reading for the jazz layman or musician because Stearns has read widely and has frequently translated his findings into fairly specific musical language.

Until this point, the book has been largely excellent. At this point, there should have been a fresh, consolidated perspective on the admittedly much-written-about nature and growth of New Orleans jazz and the later Dixieland; the riverboat hegira; the status of jazz and pre-jazz in Memphis, St. Louis, and other cities, and the Chicago story in evolutionary detail.

**WHAT WE ARRIVE** at instead is a kaleidoscopic—and, I would think, confusing to the new jazz reader—montage titled *Part Four: The Jazz Age*. Admittedly there are snippets of sound information concerning the ODJB, Leadbelly, W. C. Handy, Lil Hardin Armstrong, Whiteman, Bessie Smith, house-rent-party pianists, Louis, Fletcher Henderson, the Mound City Blue Blowers, Bing Crosby, the Austin High Gang, Muggsy, Bix, Harlem piano, the early big jazz bands like Henderson's and Duke's, the Kansas City and other southwest bands.

But the juxtaposition is sloppy, much too fast, and gives the impression of a man who knew this material so well that the prospect of covering it in detail bored him. Stearns wisely points out along the route "the inadequacy of the New Orleans-to-Chicago-by-river-

boat cliché of jazz history." But for that cliché he has substituted capsule chaos.

**Part Five: Jazz Yesterday and Today** is somewhat better but still the product of a man in a hurry to finish a book. We get a partially satisfactory history of the swing era, particularly important because Stearns indicates constantly that the really creative original contributions in big band jazz were made by Negro leaders and arrangers. ("The Basie band accomplished a revolution in jazz that we are still trying to estimate.")

We are given several of the major names and some data about some of them but very little digging beneath the surface. A small indication of Stearns' unseemly haste to get done with this era is the way he tacks a pocket-size discussion of revivalist jazz onto a chapter called "The Swing Era." This whole middle of the book has the taste of a paste-up job.

**THE CHAPTERS ON** bop and Afro-Cuban music finish Part Five. Bop is treated in a rather facile manner, but the Afro-Cuban section, a particular specialty of Stearns, is informative.

It is in *Part Six: The Nature of Jazz* and *Part Seven: Jazz Tomorrow* that Stearns regains his wind and contributes something of substance.

His treatment of the differences between jazz and classical music are provocative. Although his approach is arguable in places, he does provide stimulation for any reader of whatever musical orientation—even none. And Stearns deserves commendation for bringing Hindu and African musical practices into the discussion since even in 1956 too many otherwise cultured intellectuals are ignorant of other musical criteria but that of the tempered western European tradition.

There is even a courageous and significantly near-successful chapter on a definition of the particular expressiveness of jazz, treated in musical terms.

The book ends with an entertaining summary of several of the conquests of jazz abroad, a welcome putting-in-perspective by Stearns of the too glib dictum by some psychologists that jazz is almost wholly a protest music, and a superb chapter on *Jazz and the Role of the Negro*, that touches with sensitivity and insight on a sociological body of attitudes and experiences that has so seldom been treated in writings on jazz. It's an examination of "the mask," and some day, several books have to be written on this subject in depth.

To the book's credit are a full set of notes with bibliographic references to each chapter; an excellent bibliography of jazz fact, fiction, and general background; a list of current magazines; an index, and 16 judiciously selected pictures. There are, however, some spelling errors.

If only Stearns had made the book from 100 to 150 pages longer and had thereby filled in the mainstream of classic jazz history, he would have achieved a major accomplishment. As it is, the book is in large part essential reading, but it is not the definitive story of jazz. We continue to await our Gibbon, or anyway, Bruce Catton.

—nat

## Where's Jazz?

Washington, D. C.—Duke Ellington and Louis Armstrong—in Italy apparently—rate higher than the giants of classical music, according to the U. S. department of commerce.

At the American pavilion in the international fair at Bari, Italy, department officials were asked, "Why do you give us classical music? We came to hear jazz." Specifically, the indignant Italians insisted they had come to hear, on elaborate hi-fi setups, recordings by Duke and Louis.

# Buddy Collette

By John Tynan

ASK BUDDY COLLETTE, a man of few words, what detoured him for so long before he made the national jazz scene, and his rejoinder will be short, swift, and to the point: "Groucho Marx."

He will hasten to explain that, of course, Groucho wasn't directly to blame, but in a sense if it hadn't been for Marx, circumstances would probably have forced Buddy to enter the jazz field full time about five years ago.

Since 1950, Collette has been a staff member of the studio orchestra with Groucho's *You Bet Your Life*, a slot in which most musicians would understandably be content to stay put—without any serious side trips into modern sounds. When Chico Hamilton formed his unusual quintet, however, Buddy grasped the opportunity to blow to his heart's dictates by joining the group on woodwinds.

**SINCE FORMATION** of the Hamilton unit, Buddy's talents have been showcased in two Pacific Jazz albums; his own Contemporary LP, *Man of Many Parts*, and a soon-to-be-released, all-star album for Dig Records, *Green Dream*.

His performance on clarinet earned for him the "New Star on Clarinet" award in *Down Beat*'s 1956 Jazz Critics' poll. Still and all, Buddy hasn't sacrificed his berth with the perennial *You Bet Your Life*.

One of the "Original West Coasters," William Marcell Collette was born in Los Angeles on Aug. 6, 1921. An alumnus of the Jordan High Gang, he grew up, worked and played with such contemporaries as Ernie Royal, Charlie Mingus, Hamilton, Britt Woodman, and Joe Comfort.

**"WHEN I WAS 10,"** Collette says, "they stuck me on piano. I didn't like it . . . wasn't made for it, I guess, so I switched to my brother's alto sax. But my training on piano gave me the background to make it on alto in the grade school band—yeah, I said grade school. That's where I met Mingus. He was playing cello then and I got him to take up bass so he could play in the small group I'd organized. I hope he's never looked back!"

Then came Jordan high . . . and the Woodman brothers band after school was out. Along with Britt, Coney, and Bill (Brother) Woodman, Buddy worked with Mingus and drummer Jesse Sails.

In 1941, at 20, Buddy joined Cee Pee Johnson. "The Royals, Ernie and Marshall, had just left Cee Pee when I came in," he recalls. "I stayed with the band about a year, then in 1942 enlisted in the navy." There Collette worked up to co-leader, with Marshall Royal, of both military and dance bands at St. Mary's preflight school, near Oakland, Calif.

Discharged early in 1946, Collette was Los Angeles-bound.

**WHEN BUDDY JOINED** the Community Symphony orchestra in 1950, the AFM union setup in Los Angeles



was strictly Jim Crow. In a move to bridge the physical gap between the white local, No. 47 and the Negro, No. 776, opponents of segregation helped organize the Community Symphony. It turned out to be one of the many developments of the time which forced the breakdown of the Jim Crow system.

One day while Buddy was rehearsing with the orchestra, Jerry Fielding, who then led the NBC staff orchestra in radio and television, including the Groucho Marx show, put in an appearance. He was so impressed by Buddy's musicianship that he hired him on the spot.

Fielding later arranged for and led a band comprising some of the top studio musicians on a series of 24 sides for the now-defunct Trend label. Buddy's solo work can be heard on many of these Trend sides.

For about six months before joining Hamilton, Collette led a group that included Larry Bunker, drums; Ernie Freeman, piano, and Buddy Woodson, bass, at the California club.

**"SOON AS I GOT** back," he says, "I formed a corporation group that I wish you could've heard. We had Lucky Thompson, Charlie Mingus, Britt Woodman, John Anderson (there's one trumpet man who's never been given his due), Spaulding Givens on piano, and Oscar Bradley, drums.

"It was a really terrific group, believe me. I wish we could have recorded because we were way ahead then, playing a lot of stuff they're playing today. It was a writing band, too. *Everybody* was writing . . . trying to outdo the other guy."

Perhaps this corporation group was just too good to last, for after about five months it broke up. The reason? The usual—not enough gigs.

"It was just about then I began studying seriously," Buddy continues. "After all, a fellow can go on just blowing forever, you know."

Between jobs with quite a few bands after the war, including those of Louis Jordan, Benny Carter, and Gerald Wil-

# A Letter From Holland

By Al Leavitt

I'M CONTINUALLY surprised at how well some of the Dutch musicians can play. The only great fault I find is the lack of originality. In even the best of the players, you can obviously see where their material is from.

The only real modern jazz group is a sextet led by trumpeter Rob Pronk, who plays like Miles Davis. They are working at the Sheherazade in Amsterdam. They play arrangements taken right off the records, many tunes by Horace Silver, Gigi Gryce, and Al Cohn. Babes Pronk does some nice vocals, sounding like Sarah Vaughan or Helen Merrill.

Rudy Brink, an 18-year-old tenor could outplay many Americans in the Zoot Sims style. Rob Madna is the best pianist I've heard here but is too preoccupied with Silver. I'm not in any way trying to put down these people or their playing. I just feel that no matter how strongly someone you like influences you, individuality should be maintained.

There are two very good trumpet-playing brothers, Jerry and Ack Von Rojen. They're with a big band.

A group called the Miller sextet, more in the swing era, is at the Sheherazade in Scheveningen. They have an excellent clarinet player in Herman Schoonderdervet and a good drummer Cees See. The other jazz musicians—Franz Elsen, piano; Robbie Powels, guitar; Eddie DeHass, bass; John Engels Jr., drums, and Mio Bunnink, piano—are doing various kinds of gigs and not really having an opportunity to play.

An English singer, Cab Kaye, is working opposite us at the Flying Dutchman. His ballads sound like Billie Holiday's in style, and he does some good scat singing, too. American drummer Wally Bishop is with him. Wally is now in his 50s but never stops amazing me with his youthfulness both in living and playing.

I feel much enthusiasm among the people for jazz, especially the youngsters. Many are familiar with the music and its players, and many others with no jazz background at all just like to hear someone express himself emotionally and with sincerity.

son, he studied at the Los Angeles Conservatory of Music, the California Academy of Music and the American Operatic laboratory.

"All in all," he says, "I guess I spent five years—from '47 to '52—in serious study of composition, arranging, and, naturally, my instruments."

**NOW WITH HIS OWN** combo again, working the Haig in Los Angeles, Buddy has, as sidemen, Larry Bunker, drums; Don Friedman, piano, and John Goodman, bass, making a dynamic rhythm section behind his solos on tenor, alto, clarinet, and flute.

And with his recording activity increasing, Collette says he wants to record with bigger groups that should afford him more writing scope.

# Johnny Richards Seeks Entry In Big Band Field

By John Tynan

TO ENTER THE big band field with an aggregation not wholly dedicated to la danse is, in the current opinion of most trade oracles, professional suicide. But flout the warning is what arranger Johnny Richards soon will do—and with a 17-piece jazz orchestra, yet.

The sum of Richards' musical ideas is presented in a new Bethlehem album recorded this summer on the west coast, showcasing the kind of music he hopes will titillate the ear and cerebrum of listener and dancer alike.

Using a stellar line-up of leading coast-based jazzmen such as Shorty Rogers, Frank Rosolino, and Bill Holman, this studio orchestra enunciates for the first time the concepts Johnny has long sketched in manuscript.

BECAUSE OF Richards' deep-rooted Latin American background (nee John Cascales, speaks Spanish fluently, has traveled extensively in Latin America), the new band will perform many of his compositions that are culturally reflective of Latin Americana, with wailing United States jazz cogently superimposed.

Long an arranger for Boyd Raeburn (*Man with a Horn*), Stan Kenton (*Soliloquy*), Charlie Barnet, and John (Dizzy) Gillespie—not to mention his work as motion picture scorer throughout the '30s and '40s—one aspect of Richards' newest approach to big band composition and orchestration is afforded exciting preview in *Cuban Fire*, Kenton's latest Capitol album.

"*Cuban Fire* is a six-part suite, of course," explains Richards, an intense, stocky, balding man of 46, "and it's basically Stan's idea. He's always wanted to do something with authentic roots in American continental music. It's strictly Cuban, based on six ritual rhythms such as the *ñaniño* street dance.

"YOU SEE, CUBANS are the most rhythmically uninhibited people in the Americas. That's why a selection of their dances seemed most fitting for this particular album.

"But for some reason, we've always had to take their melodic constructions along with the basic driving rhythm, and I feel that this has been a limiting factor to us musically. My idea has been to combine the two idioms, Cuban (the rhythms) with American (the harmonic)."

*Cuban Fire* is not Cuban music per se, Richards declares, going on to emphasize that he strove to avoid imitation and yet preserve the essential character of the Cuban rhythm's emotional impact.

"There's a whole lot of jazz in *Cuban Fire*," he comments, "but mostly in the solo work. My idea, to put it simply, was to fuse the character of the individual soloist with the music as a whole. It seemed to me that this would achieve the effect I wanted.

"I regard our modern music in a rather unusual light. Maybe we're all



## Band Reviews

### Duke Swinging, Christian New

Duke Ellington; Brooklyn Academy of Music, New York

As it turned out, there couldn't have been a happier choice to open Art D'Lugoff's ambitious series of *Jazz at the Academy* concerts than the Duke and his men.

Ellington appeared more refreshed and in better health and spirits than at any time this reviewer has caught him in recent years. The band sounded live and full, and the soloists generally shone in their spots.

One striking feature of the concert was that Duke from the start was a leader enjoying his band. Whether he was at the keyboard or out front, he was having a ball. Throughout the night, Duke grunted and muttered, laughed and shouted; and the band responded.

The band opened with *Black and Tan Fantasy*, with trumpeter Ray Nance and trombonist Quentin Jackson spotted in the muted theme statement, leading to a pretty alto solo by Russell Procope.

Jimmy Hamilton explored a very pretty theme in *Clarinet Melodrama*, a bright but moody piece marked by staccato unison brass behind Jimmy's fluid clarinet. Clark Terry played a series of percussive choruses on *Perdido*; Harry Carney was featured on *Sophisticated Lady*; Britt Woodman expertly juggled his *Theme for Trambone*, and the band whipped through an up-tempo *Stompin' at the Savoy*, with tenor Paul Gonsalves drawing enthusiastic audience response.

Duke brought out *Satin Doll* and *Take the "A" Train*, before turning the works over to Cat Anderson for his showcase, *Virgen De La Macarena*. Although Cat's hornwork was exciting and driving, and his tone more than filled the three-tiered opera house, the material over-all was too stagey and pompous.

Closing the first section of the concert were the highest points of the evening: the monologue, *Pretty and the Wolf*, and the three-part *Newport Jazz Festival Suite*. On *Pretty*, Duke told the story to mixed clarinet backing supplied by Hamilton, Procope, and Carney. This little gem defies superlatives. Much of its charm and humor are in Duke's facial expressions and voice inflection. But the clarinet backing underlines the piece and perfectly complements Ellington's narration.

Much already has been written about the *Suite: Festival Junction, Blues to Be There, and Newport Up*. Of the movements, *Blues* stands out as the most memorable, with form and depth. In this section, it is the soloists who are enclosed by the over-all frame of the *Blues* theme. In the other two, the themes are pegs on which the soloists hang their choruses. Outstanding in *Blues* were Duke's moody piano, Procope's gentle clarinet, the mournful unison trombone figures, and Nance's mov-

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trying to grow up. Maybe we're musically frustrated. As I see it, this form of writing and blowing is a part of our struggle to be heard. It's a sort of cry against the world.

"WE IN THE United States have been in a rhythmic rut too long. There's nothing that says we've got to stick to 4/4 time. Did western civilization stay in waltz time? Yet, that was revolutionary a hundred-odd years ago. The way I see it, American jazz musicians should be able to swing in any time just so long as the basic rhythm is there. And some of these rhythms are tremendously exciting, like the *ñaniño* in *Cuban Fire*."

The projected Richards' orchestra, scheduled to go into rehearsal next month in New York, is primarily for concert presentations, Johnny says.

Of course, they can and will play lots of dance music, but the accent will be on concert works like *Aijelon* (*The Valley Where the Moon Stood Still*) and *Burrito Juracho* (*The Inebriated Donkey*). Still the band will go on the road, carrying its provocative message across the Presleyfied highways and byways of the U.S.A.

"The one thing that flips me right now," grins Richards, "is that I've finally found a guy who knows how to record modern music. That's Red Clyde. When I heard the playbacks of our Bethlehem date, it was almost too good to believe. For the first time in my career things sounded the way they should."

TO SWEETEN THE pill practicably, in a sense, there are two standards in this first album of Richards' music. Not that there's a thing pedestrian about the scoring. Matter of fact, in the book he's been writing, the most anemic pop would bloom re-energized under his pen.

In physical make-up the band will seem a kind of cross between Kenton and Sauter-Finegan, with its tuba, French horn, and double percussion battery flanked by a piccolo at one end of the scale and a bass sax at the other.

Whether or not the new Richards' orchestra makes it commercially, one thing is certain: U.S. citizenry, conditioned to music-for-doodling, will have its complacency severely jolted.



#### LEO ARNAUD

*Carnival in Rio* (Liberty LRP 3020) is composed of a dozen Brazilian-flavored pieces calculated to capture the feel of the pre-Lenten period in Rio de Janeiro, Brazil. Guitarist Laurindo Almeida is buried in the orchestra, which also includes members of the Banda de Lua, long associated with the late Carmen Miranda.

Among the sides is a tongue-in-cheek *Russian Roulette*, a Latin American treatment of traditional Russian themes. The orchestra occasionally generates a bit of excitement but more often sounds like a rather large hotel band trotting through a businessman's Latin American set.

#### BOB CROSBY

*Bob Crosby in Hi-Fi* (Coral CRL 57062) is a generally pleasant attempt to recreate the free-wheeling days of the Bobcats, Eddie Miller, tenor; Matty Matlock, clarinet; Charlie Teagarden, trumpet; and Abe Lincoln, trombone; are on hand to share most solo honors. Miller contributes an engaging vocal on *Louise*, *Louise*, and Nappy Lamare sings *Milk Cow Blues*. Morty Corb on bass and drummer Jack Sperling bring back *Big Noise from Winnetka*, and Charlie Teagarden punches through *What's New?*

In all, the set of 12 pieces features seven with which bassist Bobby Haggart was connected as composer, co-author, or arranger. All the soloists get a crack on *Smokey Mary*. Pianist Marvin Asch is featured on *Honky Tonk Train Blues*, and pianist Al Pellegrini is featured on *Gin Mill Blues*. *The Old Spinning Wheel in the Parlor*, *Skater's Waltz*, and *South Rampart Street Parade* are also in this excursion into a segment of the swing era. Although the band plays cleanly and the soloists with enthusiasm, it was the original which had the signature.

#### JUDY GARLAND

*Judy* (Capitol 12" LP T734) is another heightened experience in vocal dramatics of a kicking consistency and exciting projection that are rare in contemporary show business. Judy has, to start with, a warm, vibrato-heated, strongly individual sound. But she also possesses the ability to propel oversized emotions in a way that teeters just this side of melodrama but hits the listener head on, the way a windstorm or a circus parade do.

Among the songs are *Come Rain or Come Shine*, *Life Is Just a Bowl of Cherries*, *April Showers*, *Lucky Day*, *Memories of You*. Conductor Nelson Riddle has provided appropriate underscoring. Fine cover, but Capitol really didn't have to tell us who it is.

#### MARTY GOLD

*Wired for Sound* (Vik LX-1054) seems to be another experiment in sound for sound's sake. The Gold orchestra, augmented by mystery instruments and electronic effects, tinkles, and

echoes through 12 standards. The notes imply that the orchestra sought to create the effect of an organ on some of the pieces.

*You're the Top* receives a reverberating treatment similar to Billy May's in the *Sorta-May* collection but without May's humor and taste. The electronic treatment is applied, among other selections, to *Foggy Day*, for foghorns and bell buoy effects; *Blues in the Night*, for frogs and other night creatures, and *Mood Indigo*, for a Hammond-ish sound.

#### BOBBY HACKETT

The pretty Hackett horn is showcased against the nonintrusive background of Glenn Osser's orchestra in melodic treatment of a dozen standards called *Rendezvous* (Capitol T 719). The sides sound similar to the solo vehicles Hackett cut with the Bill Challis band on Brunswick several years ago.

Unhindered by either echo chamber or an acre of strings, Hackett's lyric trumpet sings through *When I'm with You*, *Thank You for a Lovely Evening*, *You Are Too Beautiful*, and *The Very Thought of You*. A bouncier tempo is given *One Kiss and The Way You Look Tonight*. Throughout, Hackett's taste and musicianship are impeccable. This is a fine record to have on a turntable for dancing or listening.

#### SPIKE JONES

Spike Jones and the City Slickers, the City Slicker Juniors, the Jud Conlon singers, the St. Victor Boys choir of Los Angeles, and the Allie-Kai Malahanis get together to present 35 traditional and popular yuletide songs and hymns in a *Christmas Spectacular* (Verve MG V-2021).

There's nary a pistol shot, but George Rock is on hand to whistle-talk in *All I Want for Christmas Is My Two Front Teeth*. There are chuckles in *My Birthday Comes on Christmas*, *I'm Gettin' Nuttin' for Christmas*, *I'm the Angel in the Christmas Play*, and *Santa Claus' Son*. The traditional songs and hymns are ably handled by the Jud Conlon singers, although one doubts the propriety of sandwiching *Silent Night* between *Rudolph*, the *Red-Nosed Reindeer* and *Sleigh Ride*; or a medley of sacred Christmas songs between *Frosty*, the *Snow Man* and a *Christmas Alphabet* medley which includes the inevitable *Merry Christmas Polka* and *Christmas in America*.

Otherwise, the set is a pleasant seasonal piece which pretty well lives up to its claim of "all the Christmas music you'll ever want on one record."

#### EARTHA KITT

In *Thursday's Child* (Victor LPM-1300), Eartha Kitt deals out a set of 12 pieces including songs in French, German, and Spanish; some humorous ditties in the *Santa Baby* vein, and a *Lullaby of Birdland* taken at ballad tempo.

She is at her best in *Just an Old-Fashioned Girl* and *If I Can't Take It with Me* (Then I Won't Go). Both deal with legal tender and Eartha and the problem of getting them together and keeping them together. In the former, Eartha sings with a minuet background that she's looking "for an old-fashioned millionaire." Among her

plans for this gentleman are a cozy little home with wall-to-wall money. In a French number, *Mademoiselle Kitt*, she is almost visual as she hiccoughs and giggles drunkenly. She describes herself here as "Eartha Do-It-Yourself Kitt." On the slower *Fascinating Man*, *Lazy Afternoon*, and *Thursday's Child*, her chanteuse vibrato becomes disturbing.

The liner notes are largely from her book, entitled, appropriately enough, *Thursday's Child*. The book quotations make better reading than the column of type produced by the liner-note writer. Henri Rene's backing produces the usual sheen against which Eartha sings.

#### GISELE MacKENZIE

A dozen standards which should appeal to many of the millions who enjoy Miss MacKenzie's vocalizing on *The Hit Parade* show. One has only to lid the eyes while this collection (Vik LX-1055) is playing, and the Hit Paraders, singers and dancers, pop into view. It's particularly true on *You Are My Lucky Star*, *You're My Everything*, *Swinging Down the Lane*, and *Don't Worry About Me*.

Four tunes each were arranged and conducted by Sid Bass, Neal Hefti, and George Siravo. Gisele takes a chorus of *These Foolish Things* and *Beyond the Sea* in French which, according to the liner notes, she speaks "with an impeccable accent." The cover, a head-on picture of comely Gisele and her sad-eyed dachshunds, Wolfgang von Bagel and Brunnhilda, also should please her fans.

#### ROD MCKUEN

*Songs for a Lazy Afternoon* (Liberty LRP 3011) is a collection of pieces, some folkish, some Calypso, some ballads and some humorous, by McKuen with Barney Kessel's orchestra. Ten of the 13 songs were written by the singer, who appears barefoot and clad in blue jeans and a flaming red shirt on the album jacket.

Standouts in the set are McKuen's songs, *Jaydee* and *Happy Is a Boy Named Me*. *Lazy Afternoon* creates a heavy, mid-August mood. Some sort of a peak in humor is reached by the 30-second spoken miniature *Aunt Louise*, to which McKuen contributes four telling words against a male chorus. *All Around Trinidad*, a Calypso medley, joshes several of the standards of that school. The Will Holt-Les Baxter song, *Sinner Man*, is well done but suffers by comparison to Holt's electrifying interpretation. On the whole, though, it's a pretty happy record.

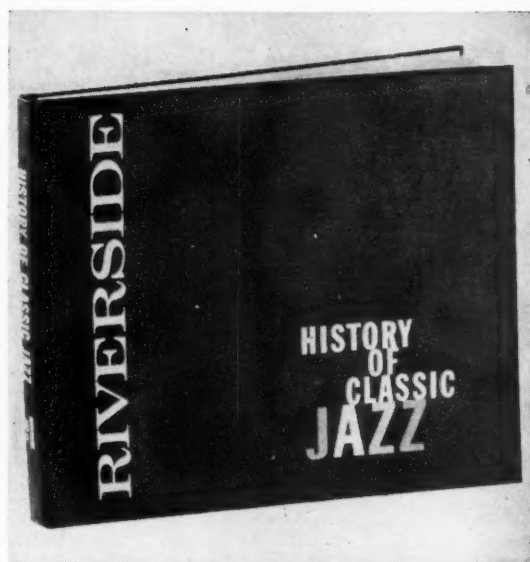
#### MERRY MACS

*Something Old, New, Borrowed, and Blue* (Era EL 20006) represents a half-hearted restoration of a vocal group possessing a good deal of musical sense. Backed by Buddy Bregman's orchestra, the Merry Macs plow their way through the tunes categorized in the title. Included are *You Made Me Love You*, *Jingle*, *Jangle*, *Jingle*, *Dolores*, *Sentimental Journey*, *Bluesville, U.S.A.*, *I Get the Blues When it Rains*, *Erie Canal*, *Whitewall Tires*, and four others. It's a pleasant

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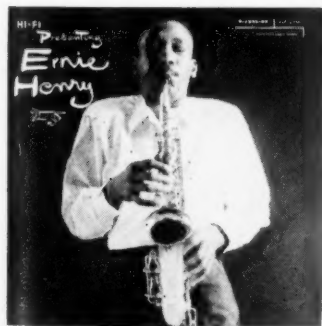


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Riverside Records

418 West 49th Street, New York 19, N. Y.

November 28, 1956

## jazz records

All records are reviewed by Nat Hentoff unless initiated by Jack Tracy or Ralph J. Gleason. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### Buddy Arnold

*Oedipus; Footsie; It's Sand, Man; You Don't Know What Love Is; No Letter Today; Patty's Cake; P.U. Stomp; Moby Dick; Old Devil Moon*

Rating: ★★

*Wailing* is the first LP for tenor Arnold, a graduate of Auld, Wald, Thornhill, Gene Williams, DeFranco, and Lawrence. (His first important influence was piano man Horace Silver. The basic setup is a septet. On five there are Frank Rehak, Johnny Williams, Teddy Kotick, Dick Sherman, Dave Schildkraut, Osie Johnson, and Arnold. Gene Quill and Shadow Wilson replace Schildkraut and Osie on three. *Patty's Cake* is scored for clarinet (Quill), bass clarinet (Arnold), muted trumpet, trombone, and rhythm. The writing is by Nat Pierce, Al Cohn, Sherman, Bob Brookmeyer, Phil Urso, and Williams. It's mostly clear, conducive to direct swinging and middle-of-the-modern-road.

The solos are also idiomatically fluent in the neo-Basie-with-modern-changes-and-phrasing manner. Rehak is perhaps the best of the horns. The altos are drivingly hot, but Arnold lacks distinction. He has good time and an assertive tone, but neither in conception nor in sound does he indicate why he merits his own LP as leader at this stage of his career. Trumpeter Sherman's tone still needs more body. The rhythm section is vigorously discreet. A professional, well-integrated session but not one to save your quarters for. (ABC-Paramount 12" LP 114)

### Add-A-Part Jazz

*Don't Be That Way; I'm Through with Love; Rose Room; I'll Never Be the Same; How Am I to Know?; At Sundown; Stompin' at the Savoy; I Understand; After I Say I'm Sorry; I'm in the Mood for Love; I Got It Bad; One O'Clock Jump*

Rating: ★★

Columbia's first venture into albums aimed at the home-practicing jazz amateur is in conjunction with Robbins, Feist, and Miller, all of whose tunes these standards are. The approach is most unfortunate unless Columbia is aiming this set at nostalgic Madison Ave. amateurs in their 30s or perhaps aspirants for society gigs.

The conception in the arrangements is swing era hotel intermission combos and not hip swing era at that. A good many of the figures were corny then. And most inexplicable of all is the inclusion of an accordion in the ensemble. This latter tomato surprise might have made sense if the accordionist were Leon Sash or Mat Mathews, but it's Milton DeLugg. DeLugg is a professional obviously, but he doesn't blow in the style most young jazz musicians now want to learn.

The musicians, besides DeLugg, are

Hank Jones and Bernie Leighton, Milt Hinton, Phil Bodner on clarinet and sax, Billy Butterfield, Don Lamond, and Tony Mottola. Lamond, Jones, and Hinton could easily have played modern rhythm if they'd been instructed to, but they just keep an undeniably steady time underneath the accordion-infested sonnambulum in the front line.

One asset is a folder that contains the melody lines for all the songs, and their chords as arranged for adaptation to B-flat, E-flat or C instruments. The notes caution: "In playing along with this record, remember that all the first choruses should be played fairly straight and close to the written melody. After that, the subsequent choruses are for improvisation. From time to time, there will be obvious resting places for the soloist, where the band plays the predominant passage." Fair enough, I expect, for the real beginner in improvisation, but it's all so straight that even he is advised to try the MMO or the Signal or the Ad Lib records first before these. If he can't make them, I suppose these might be of some very limited help; but really, why did Columbia make it all so dated? Most young musicians today want much more rhythmic and harmonic jazz substance than this pabulum. (Columbia 12" LP CL 908)

### Chet Baker

*Summertime; You Go to My Head; Tenderly; Autumn in New York; There's a Small Hotel; Rondette; Piece Caprice; Mid-Fort E; Pomp; Sad Walk; The Girl from Greenland*

Rating: ★★★★★

All these were made in Europe during Chet's long tour last fall and winter. The first five standards were cut with French pianist Gerard Gustin, bassist Jimmy Bond, and Swedish drummer Bert Dale. Although there is little of the increased fire in Baker's playing that some European reports had indicated during his trip, he plays with taste; and in the first medium tempo and the three following slow reflections, he blows with a warm, logical lyric line. The faster *Hotel* could have flowed more. What little is heard of Gustin indicates a forceful pianist with good if derivative-in-part conception though I'd like to hear more before commenting in any detail. Dale is discreet, and Bond is steady.

The second and more stimulating side consists of six originals by the gifted Bob Zieff who was represented some time ago by a Dick Wetmore 10" Bethlehem LP in which the charts were more magnetic than the playing. On these, Chet has Bond, drummer Pete Littman, and the late, extraordinary pianist Dick Twardzik. Twardzik's playing here is sharply, uncompromisingly individual with a combination of ideational and emotional power and an unusual rhythmic sense that promised a major pianist and influence to come.

Zieff's originals are built of relatively fresh and almost always intriguing lines, interesting harmonic routes, and a sense for the whole rather than a succession of parts. The liner notes are a lazy reprint of an enthusiastic letter from Europe by Chet which appeared in large part in this magazine. We could have better used some information about the sidemen or, for that matter, about what happened in Europe

between those press agent lines. (Pacific Jazz 12" LP PJ-1218)

### Candoli-Travis-Sherman-Glow-Sunkel-Stratton-De Risi

*Five O'Clock Shadow; Cupcake; Mostly Latin; Something Blue; The Swingin' Scot; Love Is Just Around the Corner; Elevation; Spooky; Happy Hooligan; Each Other's Arms; Nick*

Rating: ★★★★★

*Cool Gabriels* is a trumpet conclave with Conte Candoli, Nick Travis, Dick Sherman, Don Stratton, and Phil Sunkel soloing over a background of alternating lead trumpets Bernie Glow and Al De Risi, Elliot Lawrence, Burgher (Buddy) Jones, Sol Gubin, and themselves. Glow solos on *Arms*. The writing is by Lawrence, Al Cohn, Paul Selden, Gerry Mulligan (arranged by Lawrence), and John Benson Brooks. The scoring is clean, always flowing, and sometimes quite ingratiating.

The solos are also of a consistently controlled and assured level while the ensemble playing is sharp and alive. Yet there is little here that really clutches the emotions, little that is nakedly beneath the surface. It's like a good issue of a well-produced slick magazine—*Time*, let's say. For a more earthy, more deeply wailing trumpet meeting, try Savoy's *Top Brass* under Ernie Wilkins' direction. But this isn't a dull set by any means. It just doesn't let go enough. There are two takes of *The Swingin' Scot*. A complete solo chart is helpfully provided. (Groove 12" LP LG-1003)

### Sonny Criss

*Summertime; Memories of You; Wailin' with Joe; How Deep Is the Ocean; The Blues for Rose; The Man I Love; Until the Real Thing Comes Along; Blue Prelude; After You're Gone; Come Rain or Come Shine; How High the Moon; If I Had You*

Rating: ★★

Criss' second LP for Imperial also involves Leroy Vinnegar, Lawrence Marable, and Sonny Clark. The rhythm section moves forcefully, and Sonny's solos are pulsatingly pointed. The troubles of the LP rest with the leader. Criss' tone is unrelentingly strident throughout. He approaches each number with the same humorless, slashing attack. The tempos differ, but the hardness of sound and conception remain the same throughout. There is no softening of the emotional palette; it's all in harsh primary colors.

If Criss could learn to relax more, to leaven his intensity with some wit and lyricism, he could become an important soloist. Even now, however, in an age of muted emotions, one cannot put down the naked ferocity of Sonny's horn despite his limitations. The cover is an insult to Sonny's honesty, and Imperial should be ashamed of itself. This is jazz, after all, not an ad for *Playboy*. (Imperial 12" LP 9020)

### Leonard Feather

*Stompin' at the Savoy; Charcoal; Overtime; Bluesology; Swingin' on the Vibories; People Will Say We're in Love; Ornithology; Body and Soul*

Rating: ★★

*Swingin' on the Vibories* introduces

Down Beat

Jack Harris' invention. "... an attachment for the vibraphone that makes it possible to play the instrument like a piano ... The attachment consists of a three-octave keyboard with regular black and white piano keys, connected with a box that is placed on top of the vibes. The box contains small cylindrical solenoids, one to each note, to which are attached small bakelite mallets with cork tips ... All you have to do is place the keyboard in front of the vibes, turn on the motor, play as you would a piano (but using the regular vibraphone foot pedal if you wish to sustain the notes)."

There are two basic groups. On four, Bob Enevoldsen triples on trombone, tenor, and bass; Stan Levey is on drums; Red Mitchell, bass, piano, and vibories, and Gerry Wiggins, piano and vibories. (Leonard Feather, who organized all this, is on piano and vibories in *Stompin'*). The second unit has Lawrence Marable, Leroy Vinnegar, Sonny Clark on piano and vibories, and Kenny Drew doubling the same.

The playing by all is agile and swinging, and the instrument that is the cynosure of the session obviously has potential. But something will have to be done about the vibories' tonal characteristics. It has a metallic sound, particularly when played hard, and by the end of the LP, this listener had become to feel electrically driven mallets drilling his cerebellum. So far, Bags or Red Norvo, or many others, including those on these records, can make much more valid music with the old-fashioned vibes than is yet possible on this addition to the electricity bill.

Otherwise, it's a pleasant if not especially memorable session. Marable's drums, by the way, are overrecorded on the long *Ornithology*, one of the most irritating balancing jobs of the year. (ABC-Paramount 12" LP ABC-110)

#### Maynard Ferguson

*Mrs. Pitlack Regrets; Never You Mind; Pork Pie; Dream Boat; Well, Hardly Ever; The Roamin' Showman; Dancing Nitely; Ain't Life Grand; Idyll; Open Sesame; C'Est La Blues; Wildman*

Rating: ★★☆☆

*Around the Horn* is Maynard Ferguson's most musical LP to date. Heading a 12-piece band in charts by Bill Holman, he gives some indication here of why the similar unit he headed at Birdland with a more diverse library had so satisfying a unified impact.

This band, cut on the coast, consists of Ferguson, Ray Linn, Buddy Childers, trumpets; Bobby Burgess, Milt Bernhart, trombones; Herb Geller, alto; George Auld, Bill Holman, tenors; Bud Shank, baritone; Lorraine Geller, piano; Alvin Stoller, drums, and Buddy Clark (4) and Ray Brown (8), basses. The writing, as the notes say, is unpretentious, but it's also consistently conducive to cohesive swinging and building with a Basie-plus-modern feel. Having this LP consist of all-Holman leads to a desire for another writing voice or two by the end of the set, but there's no faulting the clarity and taste of Bill's scores.

The band is strong in its ensemble work, sounding often considerably larger than a dozen and playing with crisp elan. There are solid solos by Herb Geller, Burgess, Shank, Lorraine, one apiece by Bernhart and Holman, and

several by Auld. Only Auld's are inconsistent. His conception here, to these ears, is spirited but undistinguished. Ferguson fits well into this kind of small-big-band context. He doesn't have too much solo space (there's a lot of ensemble scoring), and what he has is most often integrated into building up the climaxes. He doubles on bass trumpet in *Pitlack*. Only in a couple of places are there stratospheric explosions, and all in all, he has learned control admirably. He is not a major jazz soloist, but he is a valuable man in the section and to assist in the ascent of a vigorous band. An enjoyable meat-and-potatoes LP. (EmArcy 12" LP MG 36067)

#### Hampton Hawes, Vol. 3

*Somebody Loves Me; The Sermon; Embraceable You; I Remember You; Night in Tunisia; Lover, Come Back to Me; Polka Dots and Moonbeams; Billy Boy; Coolin' the Blues*

Rating: ★★☆☆

*Everybody Likes Hampton Hawes* is the title of this LP (no, that's not a hungry Mike Levin on the cover). Hamp's associates are the excellent accompanist Chuck Thompson and the brilliant Red Mitchell, whose solos continue to cut those of his leader. In this third LP by the trio, Hamp shows little growth over the promise indicated in his first set, but the time has been short between them. He is still at his diving peak in the blues and is also rhythmically exciting on medium and up-tempos in standards, which actually become blues-irrigated when he plays them.

But even at those tempos which are most comfortable for him, there is a narrowness of inventive range, a consolidation of others' ideas, rather than an instantly fresh evocation, imagination-wise, of Hawes himself. And ballads are again his weakest ground. He plays them with too many frills and above all, a heaviness of conception and rhythmic approach that lead me to believe he could become a Wagner fan. Hamp has some distance to go before achieving stature as a major jazzman. Red is already there. (Contemporary 12" LP C 3523)

#### Mort Herbert

*Son of the Preacher; I've Got You Under My Skin; Swiss Movement; Night People; Blues for Fred and Fay; I Think of You with Every Breath I Take; Mitch's Carol*

Rating: ★★☆☆

*Night People* is the first LP-as-leader by bassist-writer Mort Herbert, who has been with Don Elliott, Sauter-Finegan, Elgart, and for the last two years, with Sol Yaged at New York City's Metropole. On the first four, he has baritone saxist Sahib Shihab; tenor Mike Couzzo; trumpeter Don Stratton; pianist Ronnie Ball, and Kenny Clarke.

Sahib is outspoken and more interestingly cohesive than on most of his previous records; Couzzo is sound if eclectic; Stratton has a welcome extrovertish spirit on his horn in an era of many numblers, but he tends to overblow, and his conception needs sharpening. Kenny is a great help to all; Ball is quite good; Herbert's solos are able though not extraordinary. The writing

## Jazz

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is functionally slim. This first side is a relaxed, open blowing session except for *Skin*, an amiable vehicle for Herbert.

*Blues and Mitch's Carol* include pianist Dick Katz; Joe Wilder; Shihab on baritone and alto; Bobby Jasper on tenor and flute, and Kenny, plus the leader. The soloing is good with Jasper's full flute sound particularly agreeable along with the clarity, and taste of Wilder and Katz. *Breath*, a lovely track with Wilder, Hank Jones, Wendell Marshall, and Clarke has nothing, however, to do with this set and is a crude confession by Savoy that they didn't have enough Herbert to finish the LP, so they tossed this in. The LP, as a whole, is nonetheless casually pleasant. The cover is apt to make you nostalgic for Times Square even if you've never been there. (Savoy 12" LP MG 12073)

### Thad-Jimmy-Eddie-Jo-Reunald- Quincy Jones

*The Jones Bash; You Leave Me Breathless; No Other Love; You've Changed; Jones Beach; Montego Bay; Salute to the Blue Bird; Have You Met Miss Jones?*

Rating: ★★★★★½

*The Jones Boys* was a happy idea of Leonard Feather. The basic unit has Thad and an excellent rhythm section of bassist Eddie from the Basie band, Jo, and Jimmy Jones, who has long been Sarah Vaughan's expert accompanist. On three others, Quincy on flugelhorn and Reunald on trumpet were added. Reunald, who sits on the eagle's perch in the Basie trumpet section, has one of his rare solos in *Blue Bird*.

There are many virtues in this set, not the least being the rhythm section. But what lifts the LP into the superior classification is the playing of Thad and Jimmy. Thad justifies Feather's intense praise in the notes, playing with distinguished open-horn sensitivity on two of the ballads, blowing with individualized freshness and power on the blues and the others, and making ringingly clear, as Barry Ulanov once noted about his work, that the trumpet is a brass instrument when he plays it.

Jimmy is much overlooked these days, and I'm glad Feather gave him this chance to be heard away from Sarah. (All the a&r men are goofing ridiculously in not signing Jimmy to do a series of albums.) Most of Jimmy's solos here are in chords, and they are often, as Leonard describes: ". . . the loveliest . . . patterns of chords, all played caressingly, with effective use of the soft pedal, and spaced so ingeniously that they swing without seeming to try." And he comps so well. Jo is excellent (dig his remarkable half-chorus with fingers on *Bash*). Eddie is big and riding. Quincy and Reunald are effective in their subsidiary roles.

Quincy wrote the friendly-funky *Beach*; the rather routine *Bay* is by Feather, and Thad did *Blues* and *Salute* which are more memorable for his playing than for the starting lines. A durable session, thanks principally to the bold and imaginative Thad and the uniquely sensitized-to-beauty Jimmy. (Period 12" LP SPL 1210)

Stan Kenton

*Fuego Cubano; El Congo Valente;*

*Recuerdos; Quien Sabe; La Guerra Baila; La Suerte De Los Tontos*

Rating: ★★★★★½

*Cuban Fire!* consists of six "ritual dances" by Johnny Richards, an attempt to write "North American music" on a base of "authentic Afro-Cuban rhythms." There are four reeds, six trumpets, four trombones, two French horns, a tuba, guitar, bass, piano, drums, tympani, plus a Latin rhythm section of bongo drums, maracas, claves, congo drums, and timbales led by Willie Rodriguez.

The music undeniably generates excitement, but for the most part, it is a garish excitement, bright with a promise of emotional substance that never quite materializes. The compositions are, to a large extent, a series of dramatic entrances—by sections, by soloists, by rhythms—but there rarely occur moments of cohesively realized resolutions. Richards, an extremely skilled orchestrator, has painted large attacks of lush, brilliant colors; but again, after the first immediate impact of these boiling rainbows, there is the uncomfortable realization that the score is pregnant with the love of being pregnant. No whole is finally born.

There are driving, diving, and climbing solos by Kent Larson, Lucky Thompson, Carl Fontana, Lennie Niehaus, Vinnie Tanno, Bill Perkins, Bob Fitzpatrick, and Sam Noto. The solos are technically arresting and contain large amounts of fire, but scattered as they are through these painted mirages, they finally have to deaden their flights, because they are trapped in a corridor of mirrors, a corridor lit by ricocheting reflections. Note, however, the crackling ascent of Tanno in the final piece. (Capitol 12" LP T-731)

Ellis Larkins

*Mood Indigo; Do Nothin' 'Til You Hear from Me; Daydream; Ev'rything But You; I'm Beginning to See the Light; Take the "A" Train; Never No Lament; I Ain't Got Nothin' But the Blues; Sophisticated Lady; I Let a Song Go Out of My Heart; Caravan*

Rating: ★★★★★

*Do Nothin' 'Til You Hear from Me* is a recital by pianist Larkins of 11 Ellington songs. His sole accompaniment is by able bassist Beverly Peer who blends as background-only all the way. Larkins' quality of taste has been proved before in his two sets with Ella and his previous piano collection for Storyville.

It is his capacity for individualized invention within the feeling and framework of as personal a skein of originals as Duke's that is particularly illuminated here. Each track is as much Larkins as it is Ellington and yet the fused result is a meaningful, valuable whole (the contrast with Monk's commando unit into Ellington territory should be evident even to Riverside). Although Larkins may appear small-scaled to some at first hearing, subsequent listenings to this LP should reveal an impressive range of emotions from romantic impressionism to wit to high spirits to blues-drama, all of which elements are, of course, germane to Ellington. Recommended. The cover is ghastly. (Storyville 12" STLP 913)

## Lou Levy

**Tune Up; Without You; Wail Street; Star Eyes; The Lady Is a Tramp; The Gray Fox; Button Up Your Overcoat; Imagination; Gal in Calico; Indiana**

Rating: ★★ ★

Jazz in *Four Colors* is Lou Levy's second album as a leader—one at least as successful from a productive viewpoint as his recent solo piano LP on Victor.

On this one he is accompanied by the indefatigable team of Leroy Vinnegar and Stan Levey on bass and drums, plus vibist Larry Bunker.

Although rehearsals were impossible before the session, the group sounds as if it had been working together for weeks before going into the studio. And only one track, *Gal in Calico*, required as many as three takes, according to Lou's liner notes.

I have been an unabashed admirer of Lou's playing for the better part of 10 years now. He is deft, rich in ideas, plays with unshakeable time, and elicits a bright, commanding tone that fairly sings. The only fault I find is that upon occasion he appears to be more glib than penetrating, due probably to his wealth of technique.

This collection is well-paced and utilizes fully the possibilities of each individual as well as the group. *Imagination*, for example, is almost all Bunker, sinuous and imaginative in the best vibes solo I have heard from him on records. Vinnegar and Levey fit hand in glove throughout, but notably on *Tramp* and *Star Eyes*.

Lou's most extended playing comes on *Indiana* and *Lady Is a Tramp*, with a particularly Basie-ish left hand showing up on the latter. On nearly everything he does here he manages to get a free-wheeling, coasting sort of feeling to his playing that is quite exhilarating.

Heartily recommended. But who crossed up the identities of Bunker and Vinnegar on the cover? (J.T.) (RCA Victor LPM-1319)

## Howard McGhee

**Sonny Boy; So Blue; The Thrill Is Gone; Just Imagine; Aren't We All?; My Song; The Best Things in Life Are Free; Life Is Just a Bowl of Cherries; Together; Come to Me; My Sin**

Rating: ★ ★

No one disputes that Maggie is a trumpet talent well worth hearing and Bethlehem should certainly be encouraged to record him. However, this album, in which he plays a group of tunes from *The Best Things in Life Are Free*, the movie of the lives of songwriters DeSylva, Brown, and Henderson, is hardly an effort that will put Maggie back in the top rank of trumpet players.

The background is woodwinds and rhythm. The occasional double time and Maggie's own embellishments are the only deviations from a strict pop formula. His intonation and concept seem hardly to be at home in this environment. Despite the excellent recording, what comes out on the whole is dull.

There are some silly remarks in the notes about how difficult it is to appreciate what is being done until you "learn the melodic lines." Of those obscure tunes like *Sonny Boy* and *The Thrill Is Gone*?

The cover, depicting a trio of cherries for the title *Life Is Just a Bowl of Cherries*, is quite attractive. (R. J. G.) (Bethlehem 12" LP BCP-61)

## Ray McKinley-Peanuts Hucko

**Scrub Me, Mama; Hard-Hearted Hannah; Royal Garden Blues; Cow Cow Boogie; Jeepers Creepers; Sugar Foot Stomp; I Found a New Baby; Seven Come Eleven; On the Alamo; Soft Winds; Poor Butterfly; Avalon**

Rating: ★★ ★½

On the first side (six numbers) of *The Swinging '30s*, Ray heads a sextet with Trigger Alpert, pianist Mickey Crane, trumpeter Lee Castle, baritonist Dean Kincaide who blows tenor on one,

and clarinetist Peanuts Hucko. Ray sings on four, and delightfully with a casual humor under which is a precise sense of timing. The two Dixieland numbers drive hard with some emotional solos but less ensemble flow than is optimum in any good jazz performance. The musicianship throughout is firm, and the side calls back pleasant images of the late '30s.


Hucko leads a septet on the second side with Billy Butterfield, tenor Boomie Richman, Hank Jones, Mundell Lowe, Jack Lesberg, and Morey Feld. This is, in large part, an attempt to create the mood—and in some cases, the solo and ensemble sound—of the Goodman sextets that used to record for Columbia.

The results are relaxed and tasty with Butterfield giving a surprisingly


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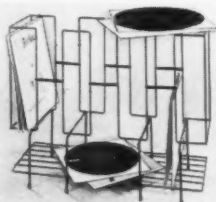
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close imitation of Cootie Williams in several places. Boogie is in good form, and the rhythm section is admirable. Peanuts, too, is fine, but again, why does he box himself into situations where he's trading on Goodman? If the assertion by producer George Simon and Peanuts is that this is a tribute, why should people buy this when the originals are available on Columbia reissues? But it's well played, and if you have extra bread, the LP is a pleasant one to have around. (Grand Award 12" LP G.A.33-333)

**Joe Newman**

*The Midgets; The Late, Late Show; Really? Healy!; One Lamp; She Has Red Hair; Valerie; No Moon at All; Indeed the Blues; Living Dangerously; Scooter; My Dog Friday*

Rating: ★★★

The title of this album is *The Midgets*, and the personnel is Joe Newman, trumpet; Frank Wess, flute; Barry Galbraith, solo guitar; Freddie Green, rhythm guitar; Hank Jones, piano and organ; Eddie Jones, bass, and Osie Johnson, drums. Arrangements and originals, except for the title song which is Newman's, are by Ernie Wilkins.

The sound of muted trumpet and flute melds engagingly throughout, the solos of both Newman and Wess are excellent, the feeling of the album is that mellow smoothness characteristic of the best of the Basie splinter groups, and the piano solos by Hank Jones sparkle.

However, the sound is a little echoey, and the drums are not flattered by this — they sound rough and loose.

*Red Hair* is the most all-around successful of the tunes, being a medium-tempo item with an attractive riff and containing a long, meditative solo by Newman that is outstanding for its reflective mood. Galbraith contributes an interesting solo on this track also. Wess' flute on *Valerie* is really delightful, bringing out all the loveliness of the instrument, and it is set off to perfection by Newman's accompaniment and Wilkins' arrangement. Newman plays mute throughout. (R. J. G.) (Vik 12" LP LX-1060)

**Dave Pell**

*Look Who's Dancing; East of the Sun; You; Young and Healthy; The Continental; Dance for Daddy; When I Take My Sugar to Tea; If I Had You; Cheek to Cheek; Let's Face the Music and Dance; Prom to Prom; Walkin' My Baby Back Home*

Rating: ★★

The Pell Octet consists, on this date, of Pell on tenor; Don Fagerquist, trumpet; Marty Berman, baritone; Tony Rizzi, guitar; Ray Sims, trombone; Bob Bates, bass; Arnold Ross, piano, and Irv Kluger, drums.

The tunes are all ballads, with the exception of two originals one of which, *Dance for Daddy*, is almost a direct copy of a Manny Albam tune written for Woody Herman.

The men all play cleanly, neatly, and without any spark whatsoever. The over-all sound of the group is cocktail unit jazz; sort of a west coast Meyer Davis jazz unit. Pell's own tenor always has been singularly lacking in a real jazz feeling; Fagerquist, in the

past, has blown excitingly but here, as with the rest of the group, he is so subdued as to be pallid. This music is a long way from the original earthy origins of jazz and hasn't improved in the process. The album is titled *Prom to Prom* and it sounds like they played with white kid gloves on. (R. J. G.) (RCA Victor 12" LP LPM 1320)

**Frank Rosolino**

*I May Be Wrong; The Things We Did Last Summer; Frieda; Doxy; My Delux; Flamingo*

Rating: ★★★

*I Play Trombone* (now there's a brilliant title) is an informal affair with pianist Sonny Clark, bassist Wilfred Middlebrooks, and drummer Stan Levey supporting Rosolino. There's not much to say about this one: Rosolino plays well muted and open though not with especially inventive individuality; the rhythm section is good; Clark swings idiomatically but displays a minimum of left hand here, and the recorded sound is live. In summary, a thoroughly professional set that communicates but is not particularly eloquent. Another horn for stimulus might have helped. (Bethlehem 12" LP BCP-26)

**Jimmy Smith**

*Judo Mambo; Willow, Weep for Me; Lover, Come Back to Me; Well, You Needn't; Fiddlin' the Minors; Autumn Leaves; I Cover the Waterfront*

Rating: ★★★

Hammond organist Smith's third LP reunderlines the virtues and faults of the first two. The sturdy accompaniment is by drummer Donald Bailey and guitarist Thorne Schwartz. I expect Bailey does as well as can be expected in this context since there are few more ungrateful assignments than playing percussionist to an instrument with as much power of its own as the Hammond and its execrable, all-swallowing sound. Schwartz is basic, has a deep beat, and does provide from time to time a modicum of relief from the battering-ram that is the protagonist of this overweighted trio.

As for Smith, he again cooks steamily on up-tempos with a conception that is admittedly more horn-like modern than almost anyone else has been able to achieve on the organ (but let's not forget Les Strand). Smith also swings as hard as even the whole Basie band might desire. But at base, it's a matter of his not having as yet consistently good taste. (Annotator Leonard Feather is surprised that Jesse Crawford is one of Jimmy's favorite organists. I'm not at all.) Jimmy's ballads are still marked in places by Joan Crawford-like sentimentality (*Autumn Leaves*) and always (through no fault of Jimmy) that underwater Hammond sound.

Even on the up-tempos, there is not as much flow, as much of a feeling of long, building lines as would be desirable — by my criteria anyway. There is a chopiness, a constant punching that gets rather wearying. A final note: the coy irrelevancies that Smith works into *Waterfront* are embarrassing musically and are the reason why this is the lowest rated of the series. (Blue Note 12" LP 1525)

(Turn to Page 39)



## Tom Stewart

*Rosetta; Gee, Baby, Ain't I Good to You; Let's Get Lost; Out of Nowhere; My Heart Is a Hobo; Fidgety Feet; Spain; The Things I Love; Potatoes; Some of These Days*

Rating: ★★★

Tenor hornist Stewart leads two units on his first LP as a leader. On six, he converses with soprano saxist Steve Lacy, pianist Dave McKenna, bassist Whitey Mitchell, and drummer Al Levitt. On four, his colleagues are Lacy, Herbie Mann on alto and flute, guitarist Joe Puma, Mitchell, and alternating drummers Levitt and Bill Bradley. The quintet tracks cut the larger group in that they're freer and generally more inventive solo-wise. The sextet numbers are rather overpolite in places although there is a pleasant palette of instrumental colors, and everyone plays well.

Best soloist is charging McKenna while Lacy's warmth communicates attractively. Stewart's tenor horn "is a small edition of the baritone or euphonium." It has a mellow sound but there is a slight aura of awkwardness about it since it does lack a certain amount of agility and flow. But Stewart handles it sensitively and the sonority interplay between him and Lacy is somewhat like that between a good-natured bear and a relaxed suffragette. The arrangements are not impeding nor are they remarkable. The feeling is a blend of swing era and mainstream modern. (ABC-Paramount 12" LP ABC-117)

## Ralph Sutton

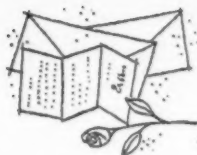
*Christopher Columbus; Hindustan; Villain; Chromatic Rag; Grace and Beauty; The Cascades; Down Home Rag; Harlem Drag; Jelly Roll Blues; Cannon Ball Blues; Black Bottom Stomp; Cataract Rag; Shoe Shine Boy*

Rating: ★★★

*Backroom Piano* is a characteristic Sutton collection of mostly rags and some blues. His Waller-roots are most evident in the first two tracks. The rest are sometimes invigorating (*Chromatic Rag*), sometimes sound like silent movie music (*Villain*), sometimes are charming (*Grace and Beauty*), and sometimes have gutbucket power (*Harlem Drag*). The strains of the rags are pleasant, nostalgic (even if you were never there) and cry for beer and sawdust. Yet there is an over-all sameness that makes this hard to take in one consecutive hearing.

I don't think this aura of overlap is entirely the fault of the material. It is Sutton, who for all his technical skill and feeling for this idiom, nonetheless is somewhat lacking as a ragtime revivalist. For one thing, although the notes speak of his "subtler dynamics" they are seldom evident here. He attacks with a hard, often relentless touch that surely fails to bring out fully some of the essentially lyrical nature of several of these pieces.

There is a valuable place for musicians who have the desire and the skill to reinterpret this unique body of music, but there is also a place for freshness in the reappraisal and for a wider range of dynamics than Sutton displays here. (*Down Home* 12" LP MH D-4)



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By George Hoefer

THERE ISN'T ANY tune entitled *Rochester Drag* or even a *Rochester Blues*, but nevertheless, the Eastman city boasts a lively jazz spot, plus a music school and symphony orchestra. The haven for jazz lovers is housed in a rather nondescript wooden building, close by Lake Ontario, known as the Golden grill.

Duke Ellington and Louis Armstrong with their full bands have taken the long trek out Lake Ave. to wait at the grill. Periodic paid visitors have been Wild Bill Davison, Bobby Hackett, the Salt City Five, and other New York-based musicians strong enough to brave the cold north country. They are usually rewarded after the night's work by a young and attractive jazz fan who opens her hamburger stand across the street and serves beer and burgers on the house.

But the reason for the Golden grill's jazz reputation is the result not of the infrequent appearances of such personalities as much as the relentless efforts of the house band—Max McCarthy's Dixieland Ramblers. They have promulgated a strictly jazz policy for almost a decade.

THE MANAGEMENT of the spot has been so satisfied it has redecorated the interior in a New Orleans motif. Not only is the bandstand framed in a facsimile of French Quarter iron lacework but even the tables are located by street signs.

The leader of the Ramblers is bassist McCarthy. His star performer is trumpeter Don Hunt who used to travel with the Salt City Five. In fact, one could say the Ramblers are sort of a farm club of the SCF. Two of the latter's present members, Dick Oakley (trumpet) and Red Hawley (drums) are ex-Ramblers.

Hunt wanted to stay in the area so he left the road and joined the Golden grill band. At the same time he became a newspaperman on the *Wolcott*, N.Y., *Lakeshore News* (all the Ramblers have daytime jobs). Hunt sometimes does a jazz column which probably has the distinction of being the most widely read jazz writing read by persons who have no interest in jazz.

CHARLIE CAMERON, the Ramblers' drummer, started out as a modernist rhythm man and still retains great interest in what's happening in that style. In appearance, he resembles the late Tiny Kahn. He is a dynamic soloist and loves to trade licks with visiting drummers in carving contests.

The piano man, Buddy De Tar, is also a musician with eyes for modern jazz and has had many offers to go on the road. But he owns a chicken farm and has a flock of children. Neither of these responsibilities will travel.

Hank Burger, trombone, and Ralph



**Steve Allen Wins  
Westlake Poll**

Hollywood — Steve Allen has been selected as "Man of the Year in Popular Music" topping the annual honors list from Westlake College of Modern Music here.

Westlake's trade poll for 1956, results of which also were announced by college director, Alvin L. Learned, revealed the following awards:

Count Basie, best band; Billy May, best arranger; Frank Sinatra, best male vocalist; Julie London, best female vocalist. Top regional awards went to disc jockey Jack Wagner, for the second successive year, for having "the best radio program of popular recorded music," and to the ABC-TV Monday night teleshow *Stars of Jazz*, hosted by Bobby Troup, as "the best television show of modern music."

Westlake gold records will be presented to the winners on Dec. 6 at the college.

**Things To Come**

MAX ROACH-CLIFFORD BROWN (Gene Norman Presents, concerts 1954-1956). Max Roach, drums; Clifford Brown, trumpet; Harold Land, tenor; Richard Powell, piano; George Morrow, bass; Teddy Edwards, tenor; Carl Perkins, piano; George Bledsoe, bass.

*Jor-du; I Can't Get Started; I Got a Kick Out of You; Parisian Thoroughfare; All God's Children Got Rhythm; Tenderly; Sunset Eyes; Clifford's Az.*

JACK COSTANZO (Gene Norman Presents, Hollywood, 5/8/56). Jack Costanzo, bongo and conga drums; Eddie Cano, piano; William Gilaro, timbale; Kaskara, maracas; John Anderson, trumpet; Paul Lopez, Anthony Terran, trumpets; Eddie Gomez, claves; Ramon Rivera, conga; Ernesto Montes, bass; Marda Saxon, vocalist.

*Caravan; Melado De Cana; La La La; El Resbaloso; Coco May May; Chopsticks; Mambo; Abaniquito; Just One of Those Things; Casa Negra; Bongo Festeris.*

TENORS WEST (Gene Norman Presents, Hollywood, 11/10/55). Jimmy Guiffre, Bob Cooper, tenors; Bob Enevoldsen, tenor, valve trombone; Harry Klee, tenor, alto, flute; Jack Dulong, baritone; Marty Paich, piano; Joe Mondragon, bass; Jack Costanzo, bongos; Art Mardigan, Frank Capp, drums.

*Tenors West; There's No You; The Dragon; Shorty George; Paichence; At the Mardi Gras; Take the "A" Train; Ballet Du Bongo; Line for Lyons; Jacqueline; Con-Spirito.*

PAUL QUINICHETTE (Dawn, DLP 1109, 7/16/56). Thad Jones, Renauld Jones, Joe Newman, trumpets; Henry Coker, trombone; Freddie Green, guitar; Sonny Payne, drums; Nat Pierce, piano; Bill Graham, baritone; Ed Jones, bass.

*Come Rain or Come Shine; Pardon the Blues, Please; Start Nere; Pennies from Heaven; Happy Feeling; Honeysuckle Rose; Big Deal; The Kid from Denver.*

JAZZ AT THE PHILHARMONIC (Clef MG Volume #11). Gene Krupa, Buddy Rich, drums; Dizzy Gillespie, Roy Eldridge, trumpets; Lester Young, Flip Phillips, Illinois Jacquet, tenors; Oscar Peterson, piano; Ray Brown, bass; Herb Ellis, guitar; Eddie Shaw, trumpet, tenor, alto; Bobby Scott, piano; Whitey Mitchell, bass.

*The Modern Set, The Swing Set, The Blues, The Oscar Peterson Trio, The Gene Krupa Quartet, the Ballad Medley, Buddy Rich's Explosion.*

Unterborn, clarinet, have both been with Max a long time. They like the free-and-easy style of the band and the opportunities to improvise long solos.

The jazz policy of the grill has brought in the gold, and the weekend business is consistently capacity.

# Rhythm Section #1



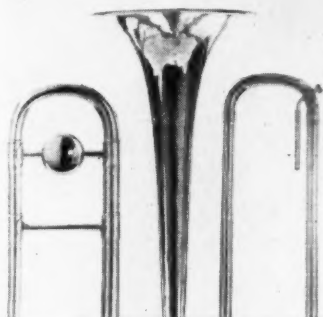
Nat Pierce—Piano  
Barry Galbraith—Guitar  
Milt Hinton—Bass  
Osie Johnson—Drums

## Volume 1

Sometimes I'm Happy  
I Only Have Eyes For You  
Body And Soul  
I Got Rhythm  
What Is This Thing Called Love  
April In Paris  
The Man I Love  
Lover Come Back To Me

- |                  |                 |
|------------------|-----------------|
| J 1 CLARINET     | J 8 GUITAR      |
| J 2 TENOR SAX    | J 9 ORGAN       |
| J 3 TRUMPET      | J 10 PIANO      |
| J 4 ALTO SAX     | J 11 TROMBONE   |
| J 5 BARITONE SAX | J 12 VIBRAPHONE |
| J 6 ACCORDION    | J 13 VIOLIN     |
| J 7 BASS         | J 14 DRUMS      |
| J 43 VOCALIST    | J 46 DANCE      |

JAZZ RHYTHM RECORDS—MMO J 11—MUSIC MINUS ONE TRUMPET  
DON ABNEY piano JIMMY RANEY guitar OSCAR PETTIFORD bass KENNY CLARKE drums



# Rhythm Section #2



Don Abney—Piano  
Jimmy Raney—Guitar  
Oscar Pettiford—Bass  
Kenny Clarke—Drums

## Volume 2

Oh, Lady Be Good  
Poor Butterfly  
Embraceable You  
Three Little Words  
I May Be Wrong  
Too Marvelous For Words  
I Cover The Waterfront  
Fine And Dandy

- |                   |                 |
|-------------------|-----------------|
| J 15 CLARINET     | J 22 GUITAR     |
| J 16 TENOR SAX    | J 23 ORGAN      |
| J 17 TRUMPET      | J 24 PIANO      |
| J 18 ALTO SAX     | J 25 TROMBONE   |
| J 19 BARITONE SAX | J 26 VIBRAPHONE |
| J 20 ACCORDION    | J 27 VIOLIN     |
| J 21 BASS         | J 28 DRUMS      |
| J 44 VOCALIST     | J 47 DANCE      |

JAZZ RHYTHM RECORDS—MMO J 15—MUSIC MINUS ONE VOCALIST  
DON ABNEY piano JIMMY RANEY guitar OSCAR PETTIFORD bass KENNY CLARKE drums



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Let us share the load!

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the word "vocalist."

If you like to sing,  
this is for you!



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DON ABNEY piano JIMMY RANEY guitar OSCAR PETTIFORD bass KENNY CLARKE drums



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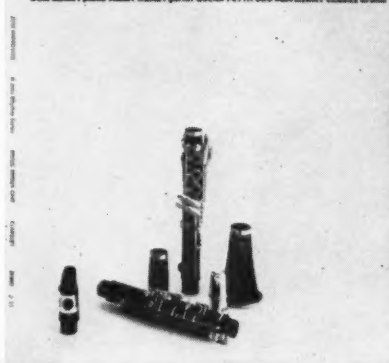
Music Minus One thru exclusive arrangement with America's largest publisher of popular standards, makes available Rhythm Accompaniments to your favorite songs--served up by three All-Star Rhythm Sections.

Each record comes complete with the Music--Chords--Lyrics for each song.

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JAZZ RHYTHM RECORDS—MMO J 15—MUSIC MINUS ONE CLARINET  
DON ABNEY piano JIMMY RANEY guitar OSCAR PETTIFORD bass KENNY CLARKE drums



# Rhythm Section #3

Don Abney—Piano  
Mundell Lowe—Guitar  
Wilbur Ware—Bass  
Bobby Donaldson—Drums

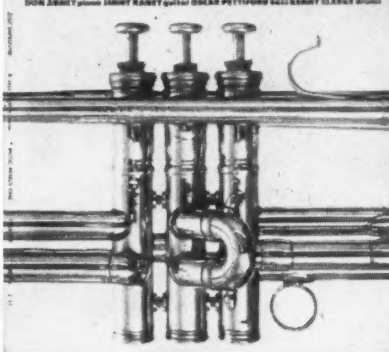
## Volume 3

Jeepers Creepers  
My Heart Stood Still  
You Go To My Head  
Just One Of Those Things  
Crazy Rhythm  
When Your Lover Has Gone  
Don't Take Your Love From Me  
Strike Up The Band

- |                   |                 |
|-------------------|-----------------|
| J 29 CLARINET     | J 36 GUITAR     |
| J 30 TENOR SAX    | J 37 ORGAN      |
| J 31 TRUMPET      | J 38 PIANO      |
| J 32 ALTO SAX     | J 39 TROMBONE   |
| J 33 BARITONE SAX | J 40 VIBRAPHONE |
| J 34 ACCORDION    | J 41 VIOLIN     |
| J 35 BASS         | J 42 DRUMS      |
| J 45 VOCALIST     | J 48 DANCE      |

# JAZZ RHYTHM RECORDS—MMO J 17 MUSIC MINUS ONE TRUMPET

DON ABNEY piano JIMMY RANEY guitar OSCAR PETTIFORD bass KENNY CLARKE drums



MUSIC MINUS ONE -- 719 Tenth Ave.  
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## high fidelity

By Robert Oakes Jordan

IN THE experimental stages for many years, stereophonic recording has emerged as the best method yet devised for the reproduction of sound.

The main reason this development took so long lies in the fact that the recording and reproduction of stereophonic sound requires two or more sound channels in absolute synchronization.

Magnetic tape recording has offered a solution to this problem since the two channels can be recorded easily on the upper and lower halves of standard quarter-inch tape. Since both tracks or channels of the stereophonic recording are on the same piece of tape, there is no chance of nonsynchronization between the two.

The need for two channels in stereophonic sound is related to the fact that we see dimensionally with two eyes and hear spatially with two ears. Sounds approaching from the left, of course, strike our left ear first and a fraction of a second later that same sound will reach the right ear. This, sound will be louder in the left ear and diminished in the right ear. There are other changes that take effect on the sound, but for now, the loudness and time difference are most important for explanation.

IMAGINE THAT THE first part of the sound that strikes the closest ear is like a cue to a performer. It is by these cues that we are able to localize or determine the direction of the source of the sound.

Now, pretend that you are in a soundless room. By means of a pair of wires fed into the room through sound-proof walls, you are given a single earphone through which you can listen to the sounds of the outside world.

You can imagine how difficult it would be to figure out which direction the sounds came from. The only thing that would come out of your earphone would be loudness and some degree of tonal or frequency response.

Next then, you are provided with another earphone whose outside microphone is along side but separated by inches from the first microphone.

WEARING BOTH earphones, you are able to hear various sounds as they first approach either microphone. The world of sounds outside takes on its dimensional aspects. A two-channel recording if played into your earphones, would produce the same dimensional effect. This is called binaural sound.

Now, your earphones have been exchanged for two loudspeakers, which are hung on a wall about 10 to 20 feet apart, depending upon the size of the room. The microphones are moved apart by at least 10 feet for this experiment. As in the case of the earphone set-up each microphone, audio power source, and loudspeaker combination represents a separate channel.



Together these separate channel combinations make up our two-channel stereophonic amplifying system.

Sit back now and hear the world outside with all its sounds and acoustic realism but without the nuisance of wearing earphones.

HOW ACCURATELY we hear these sounds reproduced from the next room or the outside world depends first upon the microphone placement. The blend of sound, the "flavor" of the actual outside acoustics is that very important ratio existing between the direct sound and the reverberant sound (that portion of the sound which bounces off the walls and comes to the microphone a fraction of a second later than the direct sound. It is this ratio of the direct to reverberant sound that creates the illusion of room acoustics and room "liveness.")

If we were playing one of Concertapes stereophonic recordings on an Ampex stereophonic tape phonograph into our speakers in the experimental room, we would be hearing true stereophonic sound in all its realism. If you haven't heard true stereophonic sound, seek out a dealer and ask for a demonstration. Ask him to play the tape on the Concertapes label called *Sound in the Round*.

## classics

By Imanuel Willheim

IN THIS ISSUE the classics department should like to devote its space to one of the world's greatest conductors: Erich Kleiber. How strange that this conductor who was recognized all over Europe and Latin America as a top-flight musician should be so completely unknown in this country.

And how ironic that now, after his death, we are finally becoming acquainted with his magnificent recordings.

What strikes one immediately upon listening to a Kleiber recording is its over-all construction. One gains the rare impression that the conductor stands above the composition, seeing each phrase, section, or theme as an integral part of the entire work. Every aspect of the piece, tempo, dynamics, phrasing, etc., contributes to the work as a whole rather than to an individual section only.

WITH KLEIBER, the tempo of a slow movement, for example, prepares dramatically for a succeeding allegro or sets a preceding movement into proper perspective. (Most often conductors treat movements of large works as if they were independent compositions, standing quite accidentally in close proximity on a symphony program.)

Secondary and primary climactic levels are always carefully terraced, thus never raising the impression that the composition has been brought to a premature conclusion through a premature climax.

A comparison of Kleiber's recording of Mozart's opera *The Marriage of Figaro* with other recorded versions impresses on one particularly clearly the masterly command of that conductor over his score. Usually the entire action of the opera finds expression in

the roles of the singers, with the orchestra playing a secondary, accompanying part. With Kleiber, the orchestra springs to life, involves itself in the dramatic action, gives shades of meaning to the singers' part, all of which raises immensely the dramatic impact of the opera.

OR TAKE KLEIBER'S recording of the Beethoven 5th symphony. Let us compare it with Toscanini's recording of the same work. The first and most obvious difference between the two interpretations is that Toscanini seeks to drive the composition forward by means of an insistent rhythmic pulse. His tempi are relatively rapid, and he relies heavily on the general momentum of the composite sound to carry him along.

Kleiber chooses a slower tempo. This may be more dangerous, but, at the same time, it gives him a better chance to call attention to those details of the work which Toscanini tends to obscure.

The difference is one of transparency. And it is this transparency which makes the 5th by Kleiber an unforgettable musical experience. Kleiber lets you hear a lot of any given work.

Kleiber's growth to the stature of world-famous conductor was, in some ways, quite typical for that of many gifted German conductors. There were his student days at Vienna and Prague, which were in turn followed by hard apprentice years in the numerous lesser opera houses of Germany and Austria.

HE STARTED AS chorus master in the German Opera house in Prague and then was graduated to independent conducting positions in smaller opera houses, such as the Darmstadt Court theater, Duesseldorf, Mannheim, until, finally, in 1923, the moment of recognition came and he was appointed music director of the Berlin State opera.

In 1935 he left Berlin and Hitler-Germany and thereupon he began to divide his time among the great opera houses of the rest of the world. He directed the German wing of La Scala in Milan, founded the Havana, Cuba, Philharmonic orchestra, directed the German wing of the Teatro Colon in Buenos Aires, and gave concerts all over Latin America.

In this way he came into personal contact with composers such as De Falla, Villa Lobos, Chavez, and Castro, whose works he subsequently helped to make known.

AFTER THE WAR, Kleiber conducted a series of concerts with the NBC orchestra, and in 1954 he finally decided to return to the Berlin State opera, the scene of his early triumphs. Kleiber lasted in East Germany not quite one season. When in March, 1955, the Communist authorities attempted to interfere with his work, Kleiber denounced them sharply and returned to the west.

Immediately, plans were drafted to have Kleiber visit the United States. However, before they could be put into operation, Kleiber suffered a fatal heart attack in Zurich early this year.

Among Kleiber recordings available on London ffr, one should mention the Beethoven symphonies 3, 5, 6, 7, and 9, Tchaikovsky's 4th and 6th, Mozart's 40th and Strauss' opera *Der Rosenkavalier*, which won the *Saturday Review of Literature* award as the finest recording of 1954.

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# Cannonball Fires

By Leonard Feather

A remarkable fact emerged during the *Blindfold Test* conducted with Julian (Cannonball) Adderley that may well be symptomatic of an attitude among certain present-day modern jazzmen. Though the Florida alto wizard clearly shows the Charlie Parker stamp and is by most odds unmistakably a modernist, he considers himself a traditionalist. Indeed, by his standards, traditional jazz, which to the older musicians and critics once meant New Orleans style untrammelled by the inroads of bebop, now means anything up to and including bop unhampered by the impact of too much pretention and classical influence. ("Pete Brown influenced me to play sax when I was having trouble with my chops on trumpet," Cannonball relates. "My other influences were mainly other tenor men, like Hawkins and Webster.")

For comparison purposes I used records featuring several of the same alto players heard in Paul Desmond's *Blindfold Test* (*Down Beat*, Oct. 3). You may find it interesting to compare the reactions of Paul and Cannonball to different performances by the same artists.

Cannonball, in the perennial blindfold tradition, was given no information whatever, either before or during the test, about the records played.



the blindfold test



## The Records

1. Duane Tatro. *Dollar Day* (Contemporary). Joe Maini Jr., alto; Jimmy Giuffre, baritone. Comp. Tatro.

Well, first of all, I'm not too sure what to say about this, because I'm not too familiar with it. I'd say it's probably a west coast thing . . . maybe by Giuffre or Shelly Manne or somebody who's doing Giuffre-type things. I think the alto was pretty good—I mean he was swinging. Anyhow, I'm not too hip to the pattern. The baritone didn't really excite me. Maybe I'll give it three stars because the alto was swinging. The writing was a little too far out for me, because I'm a fundamentalist.

2. Stan Kenton. *La Suerte de los Tontos* (Capitol). Lennie Niehaus, alto; Vinnie Tanno, trumpet. Arr. by Johnny Richards.

I'll say that's probably Kenton playing Johnny Richards things. It sounds like Johnny Richards, anyhow . . . maybe it's not Kenton. The arrangement was beautiful—a wonderful type thing. It is excellent for the style thing . . . the Latin rhythms, etc. However, I didn't think the soloists really got with the six-eight feel. The alto player seemed to have command of his instrument, but the trumpet player seemed to be really floating. I'll give it three stars for the arrangement. I think the alto player is in all probability Lennie Niehaus.

3. Johnny Hodges. *Hi-Ya* (Norgran). Johnny Hodges, alto; Harry Carney, baritone; Ray Nance, trumpet; Lawrence Brown, trombone.

First of all, obviously that's Ellingtonia. Johnny Hodges, Ray Nance. Lawrence Brown, and a little of Harry Carney at the end. I wouldn't say it's one of the best things they've done, but I'll give it four stars because it's a very pleasant change. It's more in my line . . . fundamental jazz, a thing done in the tradition of jazz. It's what I shoot for and what my guys shoot for. I

repeat, I don't think it's one of the best things they've done, but it's such a pleasant change.

4. Lee Konitz. *I Can't Get Started* (Atlantic). Konitz, alto; Warne Marsh, tenor; Oscar Pettiford, bass; Billy Bauer, guitar.

There's no mistaking Lee Konitz and Warne Marsh . . . also probably Billy Bauer. I don't know who the bass player was—it sounded a little Oscar Pettiford—but he really gassed me. Lee Konitz is the player who has the greatest command of the alto today, but I've heard him do much better. I dig him a lot, for his technique especially . . . Warne Marsh has a lot of technique also, and I am sure I've heard him do much better. Three stars for the bass solos.

5. Benny Carter. *Tenderly* (Norgran). Carter, alto; Don Abney, piano; George Duvivier, bass.

That was my favorite musician. I always did love Benny Carter. His everything just gasses me. I think that was among the things he's done for Norman Granz, because it sounds like Oscar Peterson and Ray Brown. I didn't dig the recording quality too much . . . I think the highs in the bass were pretty bad. Benny didn't really do what he's capable of doing to that tune, but four stars because he's Benny.

6. Sonny Stitt. *Sonny's Bunny* (Roost). Stitt, alto; Hank Jones, piano. Arr. by Quincy Jones.

Sonny Stitt! Ha Ha! Tremendous cat . . . he's too much. I've always had respect for him, and he's one man that I think has never been recorded to his potential. He plays so much when you listen to him in person and he plays good on records too, but not nearly so . . . wow! Quincy's arrangement gassed me. Jimmy Nottingham played a nice solo and Hank Jones gasses me all the time. I don't think he has ever played anything bad. Four stars for Stitt, Jones and the arrangement.

7. Bud Shank. *Shank's Pranks* (Pacific Jazz). Shank, alto; Shorty Rogers, flugelhorn; Jimmy Rowles, piano; Roy Harte, drums; Harry Babasin, bass.

West coast jazz, probably Bud Shank. I don't know who the leader was, but the trumpet player was a devotee of Shorty Rogers . . . probably Stu Williamson or somebody like that. The piano player was probably Claude Williamson, or who was the piano player who used to play with Chet Baker . . . well, everybody else will know who I'm talking about. The rhythm section didn't gas me, the tune didn't gas me too much, and I've heard Bud Shank play much better. It's kind of hard to play with material like that—it was pretty tired, so I'll give it two stars.

8. George Wallington. *Our Delight* (Prestige). Donald Byrd, trumpet; Phil Woods, alto; Wallington, piano; Teddy Kotick, bass; Arthur Taylor, drums.

I'm not sure, but I'll take a wild guess and say that was Donald Byrd, Phil Woods, George Wallington, Arthur Taylor, and probably Paul Chambers. Arthur Taylor gasses me . . . a real swinging drummer who is always doing the right thing, as does Paul Chambers on bass. He's a very excellent rhythm bass player as well as a soloist. He isn't getting much credit for his rhythm work most of the time but I dig him particularly. Woods is one of my favorites, as is Donald Byrd. However, I've heard them both play much better, and I think the ensemble sounded a little sketchy in spots. It sounded like Byrd had a little chop trouble occasionally. I don't know exactly what was going on . . . it was the old Tadd Dameron thing, *Our Delight*, I believe. It has some beautiful changes in it and they could have done better. Three stars.

## Afterthoughts

All in all, you didn't play very much of my kind of jazz. I like the blues and we didn't have any blues, really. I

particularly like all forms of blues . . . that doesn't mean an old 12-bar blues particularly, but as long as it has a blues effect, it gets to me. This doesn't mean that I'm one-sided . . . my band doesn't play blues all the time. However, I think it's the best medium to transmit traditional jazz to really get over to people. I think that among the people you played today, possibly the greatest ones potentially are Phil Woods and Sonny Stitt. Phil is a young comer and he's playing like never before, as evidenced by his work with Dizzy Gillespie. Sonny, of course, is a past master who has long been underrated. I think he's still underrated because most people only get to hear his records and they don't sound nearly so good as he does.

Then the real ultra-modern thing that you played, the first thing, and the Stan Kenton thing . . . I believe those are among the things that are on the way out. Jazz is going to do a complete cycle and revert back to . . . I don't mean Dixieland, but I mean the theory behind jazz that the guys had thirty years ago will be prevalent and everybody will be playing simply happy, provocative, improvised jazz basically. We've done everything writing-wise that can be done, and now guys have gone beyond patterns established by

## feather's nest

By Leonard Feather

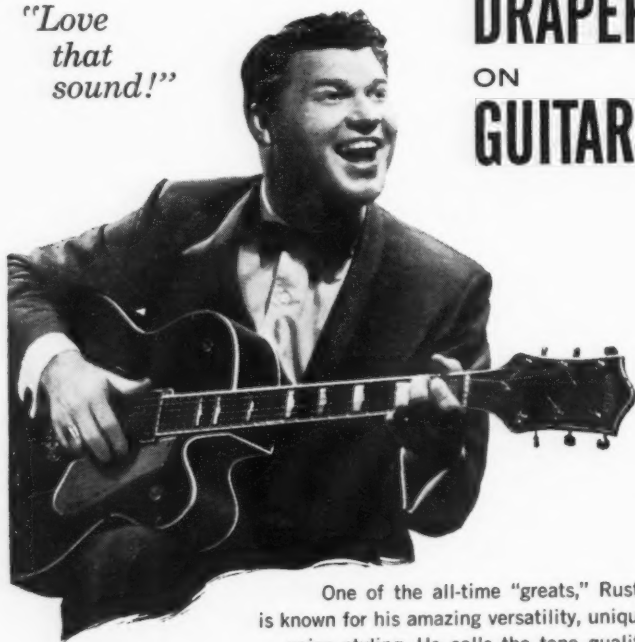
I WON'T SAY that I envy Dr. Sigmund Spaeth his pastime, but I must confess there are moments when it occurs to me how fascinating his tune-detective technique would be if he applied it as assiduously to jazz as he has to popular and classical music.



The subject of obscure credits goes back in jazz as far as the days of *When the Saints Go Marching In*. In fact, *Saints* itself is now in the public domain, which means that anyone who records it is entitled to composer royalties (as "ar-

Schoenberg, Stravinsky, and the people we have emulated in modern jazz, to the extent that sometimes we get things that are meaningless—things that are completely outside of traditional jazz. Possibly we are now moving back to where we belong, really.

"Love that sound!"



## RUSTY DRAPER ON GUITARS

One of the all-time "greats," Rusty is known for his amazing versatility, unique voice styling. He calls the tone quality of his Gretsch guitar . . . "finest." Says his Gretsch is "easy on the fingers . . . plays fastest."

Rusty plays a Gretsch "Country Club" twin pickup, cutaway model. Hear it in his new album "Scratch My Back" (Mercury No. 70923).

Take a tip from the top stars—play a Gretsch. See your music dealer . . . write for FREE guitar catalog. Over thirty models, many shown in full color.

# GRETSCH

The FRED. GRETSCH Mfg. Co., Dept. DB1128  
60 Broadway, Brooklyn 11, N.Y.

ranger" of a traditional tune); but ASCAP informs me that it was originally released in 1896 by the Nazarene Publishing Co. with lyrics credited to Catherine E. Purvis and music to James M. Black.

A curious situation always has existed concerning *St. James' Infirmary*, which is also considered a jazz standard though evidently of nonjazz origin.

**MOST OF THE** record labels (including the original Louis Armstrong 1928 Okeh opus) credit a composer named Joe Primrose; yet ASCAP has the tune listed as "composer unknown," with lyrics by one William J. McKenna and arrangement by Claude Austin.

Then there is *Gambler's Blues*, which is the same tune under another name. This title was used for the old Stan Kenton Decca record, and under this guise it's supposedly public domain while the Joe Primrose *Infirmary* is published by Mills Music.

In 1940, two years before the Kenton record, Billie Holiday changed a couple of notes, worked with Arthur Herzog on a lyric, and made a record which she called *Tell Me More*. Well, you tell me more; I'm baffled by these things.

What brought the whole subject to mind was the constant recurrence in recent months of a riff that goes like this:



During the last six months, I have received records of this riff, used as a basis for a 32-bar chorus, by Art Blakey and the Jazz Messengers, who simply called it *The Theme* and gave no composer credit (Blue Note BLP 1507); by the Buddy DeFranco quartet, who named it *The Bright One* and listed the composers as DeFranco and his former pianist, Kenny Drew (Norgran MGN 1079), and by Woody Herman and the Las Vegas Herd, who used it in a set called *Jackpot!* (Capitol T 748) under the title *The Boot*, the composers this time being listed as Johnny Coppola, a trumpet player in the band, and Woody Herman. ("It was first called *John's Rendezvous*," state the notes innocently, "but was changed to *The Boot*, Coppola says, because it reminded him of 'a little piece of Sicily'.")

IF I'M NOT mistaken, the little bit of Sicily goes way back behind the bop era, back to the days of the Savoy Sultans at the Savoy ballroom in New York City. I'll gladly award an LP to anyone who can dig up other versions of this tune, under other titles, that antecede the three I've listed above—not counting *One Bass Hit*, a more extended phrasing of the same riff, which John Gillespie recorded for Muscraft in 1946.

For that matter, if you have any relevant data concerning other jazz themes that seem to have been the subject of confused title and composer credits, you can still reach me c/o *Down Beat*, 370 Lexington Ave., New York City 17. I've decided that with your co-operation, maybe I can give Dr. Spaeth a run for his money.

## Quincy Completes Album

New York—Quincy Jones, whose arrangements have been part of many of jazz LPs in the last three years, has completed the first full-scale album of his own for ABC-Paramount. All but one of the big band tracks were written by Quincy.



## barry ulanov

By Barry Ulanov

FOR SOME WEEKS now, I have been alternately entertained and enraged by a program, a network program, I have looked at on television a few times and listened to on radio many more. It's the NBC *Bandstand* show, an important one, an occasionally excellent one, a generally maddening one.



Why is it important? Because it's live; two hours (on radio, anyway) of honest-to-goodness music, played by some of the best, or at least some of the best-known, of the country's name bands and sung by singers whose names have commensurate appeal.

And it is truly live, right down to fluffs and awkwardnesses. There are no spliced tapes on this show to cover a fractured sax note, no additional takes to cover up a sour vocalist or a brass team that finds late-morning blowing goes with trumpets and trombones about as well as parsnips and pancakes or beets and bourbon.

AND THE LIVENESS is as attractive as it is revealing: there is a presence a band has in the flesh, even within the limitations of low-fidelity broadcasting, that cuts records right down to size—microgroove size, that is.

What a kick it is to hear a tenor—at 10 a.m.—come bowling up to a mike and blow an uneventful, unambitious, but swinging eight bars! What a sound for sore ears to listen to a vocalist of quality sing a song of distinction, without French horns, without fiddles in echo or vocal groups in aspic or anything but four fresh trained musicians keeping it light and lovely all the way!

That's the way it is much of the time. That's what it sounded like listening to an hour of Claude Thornhill, morning after morning, or an hour of Hal McIntyre—men of taste and talent who always seem to manage to secure musicians of quality to play for them, even if their singers don't seem to measure up to the same standards (but then whose singers do?).

That's what it sounded like hearing the Dorsey brothers band back up through a generous portion of the true and tried and properly reputable repertoire of now the old Jimmy Dorsey band (say, *Green Eyes*), now the T.D. outfits (say, *Boogie Woogie*).

AND THAT'S WHAT it was like listening to Dick Haymes for many mornings, over a couple of weeks, demonstrating professional polish, musicianly ease, and taste, good taste, in fine old songs finely sung, with the Johnny Guarneri quartet backing him handsomely.

That's a great deal, and I suppose in the wasteland that is radioland and TV territory one must be grateful for any marks of civilization, especially

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living, breathing civilization with no noticeable signs of canning or freezing. But it's hard going much of the time on *Bandstand* because good music isn't enough, apparently, for NBC; there must also be Bert Parks and with him an assault on taste and talent.

Parks, as we all, perforce, must know, is a quizmaster. So he asks questions of persons in the studio. You know what kind of person comes to a studio early in the morning The kind who makes the contestants Kay Kyser used to call stoop-dents seem, in retrospect, like Ph.D.'s. To fit their scholarly natures, Parks mispronounces a word or two: one morning it was "schism" (pronounced "sizm" by those who know it best) chewed into "shizm"; another day it was as barbarous a going-over as the French language has had since the Marquis de Lafayette was given the keys to the city by a Brooklyn politician.

IT'S NICE TO have a ringmaster on such a show, to give the bands and the singers glamour, especially one who can bubble and bounce so early in the morning, bubble early and bounce often. But why not make some intelligent use of the man? Why not put him in his place and the musicians in theirs?

All of which is another way of saying that *Bandstand* should stand more on its bands and less on its hired hands, that there should be far more time devoted to the music and the musicians, the songs and the singers and the connections between them.

It's extraordinary how little information about the Dorseys, Freddy Martin, Russ Morgan, Dick Haymes, June Valli, Guy Mitchell, Claude Thornhill, Hal McIntyre, etc., was offered by Parks and the leaders and singers concerned in the time I listened and looked. It's amazing how regularly nothing was said about a given song, a particular arrangement, a specific performance.

THE TIME JUST passed by between numbers, picked at and plucked to pieces by inane gag writers, and a much too eager emcee, while the band, the singers, the quartet, and the audience just stood by. And all they've got to fool with, poor people, is two hours a day, five days a week!

Can you imagine what it must cost just to bring such a show into a studio? What the wire charges alone must be as the show is blown across the country? Why then such shabby production and unconcerned copy? Why no words about the soloists, none about the arrangers, so little indication that the music that goes in there and comes out here is the work of thinking, feeling, gifted men and women?

It's an ancient puzzle and a familiar one. To the networks, jazz, dance music, pop tunes, and their performers are serfs, subjects for exploitation. It always has been thus and probably always will be. But every once in a while on the NBC *Bandstand*, it sounds, for just a moment, as if word has just been received that Lincoln has freed the slaves.

## perspectives

By Ralph J. Gleason

ONE NIGHT AT THE Black Hawk last month, a woman came up to Oscar Peterson and asked, "How long have you men been playing together? You get such a wonderful sound."



You'd be surprised the number of just folks who dig this. They've heard so many schlock outfits, slapped together for a quick record date, taken on the road with no rehearsal, stuck together with

envy, greed, and drive, that when something as rare and wonderful as the Oscar Peterson trio comes along they—John Q. Public—are glad to hear it. And the trio does the business to prove it.

We've had some good small groups in jazz—Red Norvo's trio, the Erroll Garner trio when Fats Heard was with him, the Gerry Mulligan quartet, and maybe there have been others. But this sort of group is a rara avis in jazz.

PLAYING TOGETHER for a long period of time adds a patina that no amount of inspiration, imagination, or talent can replace. It frequently makes the whole considerably more than the sum of its parts, and the Peterson trio is a perfect example of how good a group can get this way.

They really play like three men thinking as one. Some nights at the Black Hawk they cooked away like Macbeth's three witches stewing a terrible kettle that steamed and bubbled so much you were afraid the lights would go out and the whole thing would blow up.

Sometimes the Nat Cole trio used to get this way, but they were a lighter texture, musically, than this group. Today, the Oscar Peterson trio is one of the most exciting small groups in jazz and with the Modern Jazz Quartet, way out in front of all others. Incidentally, there is a tour by the two groups cooking which would offer special material written for the trio by John Lewis. That should be something worth hearing.

IT'S UNNECESSARY to sing the praises of Ray Brown and Herb Ellis. Oscar couldn't have chosen better. They are just right.

But one of the most interesting points about the trio is the fact that with it the musical personality of Peterson came to full flower. Prior to the time the trio settled in its wonderful groove, Oscar had been a talented pianist with overtones of others in his style and a sense of futility as he searched for his own style. With the trio, his own style, and his own musical personality just happened, and now there's no mistaking him under any circumstances.

It's a wonderful thing to watch and an even more wonderful thing to hear. There have been no records yet that I have heard on which the exciting, delicate, and stimulating sound of this

(Turn to Page 38)

## strictly ad lib

(Jumped from Page 8)

to devote fulltime efforts to his Sunday show and the rating race with Ed Sullivan . . . **Hal March** set to play the male lead in NBC-TV's spectacular, **High Button Shoes**, opposite **Nanette Fabray** on Nov. 24 . . . NBC radio's **Blues for a Jazzman** told the story of an old New Orleans jazz king who makes a comeback after a bout with poverty . . . The half-hour morning telecast of NBC **Bandstand** show was axed for a housewifery quiz session.

### Chicago

**JAZZ, CHICAGO - STYLE:** Jeri Southern is breaking things up at Mr. Kelly's these evenings, with **Jackie and Roy** set to move in Dec. 5. Future bookings include **Georgia Carr** in January and **Anita O'Day** in February . . . **Marian MacPartland** trio swinging at the London House, with **Toshiko** definite for the Dec. 19-31 slot. **Andre Previn**, perhaps with **Shelly Manne**, will make it to the Wacker-Michigan den in June . . . **Richard Maltby's** band creating big sounds at the Blue Note. **Kai Winding's** septet and **Teddy Charles'** quintet follow for five days on Nov. 28, with **Fats Domino** crashing through on Dec. 5.

**Johnny Smith** quintet is in command of the Preview's Modern Jazz room. **Sonny Stitt** and company take over on Nov. 19. The room will shut down for redecorating from Dec. 3 to Christmas, with **Tony Scott** opening the holiday scene. The **Modern Jazz Quartet** reported set to open Jan. 14. In a departure from established jazz policy, the Preview's show lounge opens impressionist **Arthur Blake** Nov. 20.

The **Audrey Morris** trio and **Lurlean Hunter** are at the Cloister, with **Jeri Winters** and the **Eddie Baker** trio setting the pace on Monday and Tuesday . . . **Pat Moran's** quartet is now at the Sutherland hotel . . . **Seymour Schwartz**, owner of Seymour's jazz record shop for the last nine years, is selling out to move to Hollywood . . . Worthwhile modern sounds are echoing through the Key of C, on N. Clark near St. James, thanks to a group including **Grant Walin**, tenor; **Whitey Thomas**, piano; **Jerry Davey**, drums; **Bill Foley**, bass.

**ADDED NOTES:** Singer **Len Dresslar**, of WBBM-TV's **In Town Tonight** show, did two weeks on the **Arthur Godfrey** TV show . . . Comedian **Leo DeLyon**, singer **Abbey Lincoln**, and the **Tune Tattlers**, succeed **Don Shirley** and **Jo Ann Miller** at the **Black Orchid** on Nov. 29 for a month's stay. **Hadda Brooks** is at the **Orchid's** Junior room for an indefinite stay and folk singer **Luc Poret** serenades **Orchid** customers during the cocktail hour . . . The **Vagabonds** are at the **Chez Paree**, but no follow-up booking known at presstime. **Chez** is reported to have inked **Jerry Lewis**, as single, for Dec. 27 opening, with **Roberta Sherwood**, **Liberace**, and **Sammy Davis Jr.** possible future headliners.

**Helsing's Vodvil Lounge**, on the north side, associated with the rise of **George Gobel**, has returned to names after a five-year lapse. Now called the **Flamingo**, the spot opened with **Nellie**

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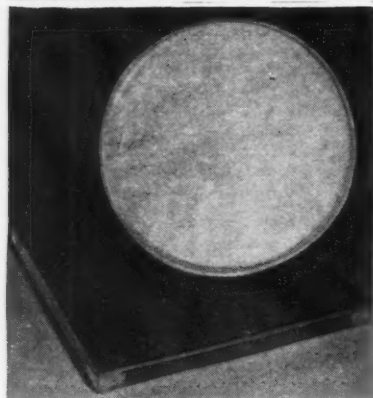
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Lutcher early this month . . . Jazz jockey **Dick Buckley** now doing his WNIB FM show under near-ideal circumstances. He broadcasts from his own apartment.

### Hollywood

**JAZZNOTES:** Drummer **Chuck Flores** is leaving the **Bud Shank** quartet to join **Stan Getz** . . . **Red Norvo**, whose quintet just opened at **Zucca's** in Pasadena, will be included in the next edition of **Who's Who In America** . . . Latest west coast recruit, **Kenny Mann**, formed his own quartet here and has several attractive record offers pending . . . Tenor man **Ted Brown** is now on the coast playing with the **Warne Marsh-Ronnie Ball** group . . . Report **Claire Austin** will not do any more recording in foreseeable future, instead will concentrate on homemaking. Her first Contemporary LP was released less than a year ago . . . MGM reportedly vetoed an **Ed Sullivan** offer to feature **Andre Previn**, **Shelly Manne**, and **Leroy Vinnegar** in selections from their **My Fair Lady** platter on **Toast of Town**.

**NITESCENE:** **Buddy Collette**, held over at the **Haig**, makes **Stars of Jazz** (KABC-TV, Mon., 10:30 p.m.) the 14th. **Joe Peters** has replaced **Larry Bunker** on drums . . . With nitery competition getting increasingly keener, **Jazz City's** current bid for the buck lies with two-headed bill of **Bud Shank** quartet and organist **Jimmy Smith's** trio . . . Across the street, **Peacock Lane** counters with **Carmen McRae** and the **Charlie Mingus Jazz Workshop** opening the 23rd . . . **Buddy Childers** took his quartet into **Huntington Park's** **Rendezvous** weekends . . . **Jazz at the Topper** club continues weekends with fluegelhorn man **Jack Millman's** quintet onstand . . . Musical affairs at **Glen-dale's** **Mel-o-dee** cafe are now in the capable hands of **Poison Gardner** and group.

**ADDED NOTES:** **Howard Rumsey's** **All-Stars** grabbed a half-hour of **Mutual** radio network's new two-hour Saturday live jazz show aired coast-to-coast over 570 stations (KHJ here) with **KDAY's** **Frank Evans** announcing. Contemporary statemates of **Rumsey's**, such as **B. Collette**, **B. Kessel**, **S. Manne**, etc., will be featured guests. New show will be a nationwide showcase for the **Lighthouse**.

Newest of the smart **BevHills** spots is **Ye Little** club which opened to **Abey Lincoln's** sexy piping backed by the piano and bass of **Dick Hazard** and **Bob Bates**. It's located next door to the **Keyboard** on **Canon Drive** . . . **Bobby Troup** trio continues at the **Keynote** on **Santa Monica** . . . **Jack Montrose** series of stocks is next on **Dave Pell's** pubbery roster, which will also handle **Montrose's** jazz ballet . . . **Claude Gordon** band recently played two successive Saturdays at **Seattle's** **Civic** auditorium for highest brand in band's brief history . . . **Art Pepper** brought his own quartet into the **Angel** room on **Crenshaw**.

**TAILGATE:** **Richard Bock**, who needs a new gal Friday in a hurry, has interviewed scores of applicants. His problem, though, is to find one who can swing on the typewriter. Hip stenogs,

who dig (Pacific) jazz may call Webster 8-5264.

—tynar

**TWO-BEATERS:** 400 club leads the league with **Teddy Buckner's** horn of plenty setting the pace for **Streamline** **Ewing**, et al . . . **Tom Riley's** **Saints** go right on marching at **Hermosa Beach's** **Inn** on **Pier Avenue** . . . **George Lewis** band is onstand at the **Beverly Cavern**.

### San Francisco

**Rudy Salvini's** big band recorded a 12" LP for the new label, **San Francisco Jazz Records**, headed by disc jockey **Al Leavitt**. **Virgil Gonzales** and his sextet also may record for the label . . . Among the **San Francisco** musicians who left to join **Woody Herman** when the latter re-formed his big band at the beginning of November are trumpeters **Tommy Allison**, **Jack Dougherty**, and **Jerry Cournoyer**; tenorist **Danny Pateris**; baritonist **Harold Wiley**; bassist **Max Hartstine**, and drummer **Gus Gustofson** . . . the **Fairmont's** **Venetian** room, announced as closing at the end of the year, now probably will reopen after a 60-day layoff . . . **Don Diamond**, of **Radio Free Europe**, was in town in October taping interviews with **Cal Tjader**, **Turk Murphy**, **Earl Hines**, and others for broadcast . . . Attendance at **JATP's** mid-October concert was down at both **Oakland** and **San Francisco** from last year.

**Fantasy** will record guitarist **Eddie Duran** . . . **Ed Garland**, long-time **Kid Ory** bassist, is now with **Turk Murphy** at the **Tin Angel** . . . The **Bay City** Jazz band returned to the **Sail 'N** after the club was remodeled . . . **Paul Desmond's** new **Fantasy** LP with the three elephants on the cover was timed for release during the presidential campaign . . . Drummer **Joe Dodge**, formerly with **Dave Brubeck**, **Bob Sobey**, and **Jack Sheedy**, now is in the catering business . . . Tenorist **Jerry Coker** is gigging at night and clerking in a record store in the day . . . **Earl Hines** and **His All-Stars** at the **Hangover** recorded an LP of the band which they are selling themselves.

—ralph j. gleason

### Boston

An all-day intercollegiate jazz forum was held at **Northeastern** university on Oct. 27, featuring **Roy Eldridge**, **Herb Pomeroy**, **Jay Miglori**, and discussions led by the **Rev. Norman O'Connor**, **George Wein**, and **John McLellan** . . . **Duke Ellington** could have subtitled his Boston concert "Newport Revisited" . . . The **Rev. Alvin Kershaw** emceed the **Wilbur DeParis** concert in **Symphony** hall . . . The **Teenage** Jazz club got off to a romping start this season, with 643 members in attendance for the first meeting . . . **Toshiko** appeared at **Storyville** for a week, opposite **Josh White** . . . **Phineas Newborn** is in now . . . The **John (Dizzy) Gillespie** band opens on Nov. 15.

—cal kolbe

### New Orleans

The **Al Belletto** sextet headed for **Columbus, Ohio**, after a four-week, smash hit run at the **Dream** room on **Bourbon St.** The spot's house band, **Bob Hernandez' Tribesmen**, has a worthy addition in the person of trum-

peter **Benny Clements** . . . **June Christy** played to capacity crowds at the Safari lounge the last two weeks of October . . . **Tony Pastor's** orchestra was a big draw at the Roosevelt hotel's Blue room in October. Because of the hotel's hassel with AGVA, an all-musical floor show has been the rule for several shows now. On the Pastor bill were **Johnny Puleo** and the Harmonica Gang; folk singer **Marty Brill**, and a Latin American trio, the Coronados.

**Jeannine Clesi** is back in town after an unexpected voice failure during her engagement at the Julep room in Louisville. After a rest, she opened at **Ched's** lounge, playing modern piano but continuing to give her voice a rest . . . Pianist these nights at the Lotus room is **Buddy Jackson** . . . **Pier 600** found **Al Hirt's** combo to be such a draw that the group has been hired on a nightly basis instead of weekends only.

—*dick martin*

#### Washington, D. C.

**Billie Holiday** did triple encores during her appearance at the Patio lounge in late October. The applause shook the rafters. Pianist **Bernard Peiffer** did nearly as well. He was held over two months and is likely to repeat his former marathon . . . **Olivia Davis** has **Chico Hamilton**, Nov. 12-17 and the **Mitchell-Ruff** duo Nov. 19-24 for her upstairs jazz parlor . . . **Kai Winding's** trombone sound swung the Marina for a week . . . No grass grew at the spot as **Miles Davis** and the **Max Roach** quintet followed for two weeks . . . **Duke Ellington's** band was featured in a concert with the National Symphony orchestra.

The Vineyard will feature **Joe Davie** and **Earl Swope** in November. **John Beal** is the new permanent bassist . . . **T. P. Newsom** will be in for the Thanksgiving week . . . **Gene Ammons** and **Buck Hill** did a battle of tenors for a one-niter at the Lincoln Collonnade.

—*thomas tomlinson*

#### Cleveland

At Kornman's Back room, **Shelia Barrett** who had been packing them in for a few weeks, was replaced by **Isobel Robbins**. **Dick Mone** is still at the piano . . . The Theatrical grill followed inventive, swinging **Marian McPartland** with show-stopper **Dorothy Donegan**, who remains through November . . . The Zephyr room had **Bill Lawrence** followed by the crystal tones of **Teddi King**, who had near-SRO for two weeks. She was followed by **Adeline Neice**, and next in line is **Terry Stevens**.

—*m. k. mangan*

#### Cincinnati

Altoist **Curtis Pigler** is readying a band for a Savoy LP that will feature **Bill Kelly** on normaphone . . . **Milt Buckner** recently swung the Copa club in nearly Newport on a one-niter . . . Jazz concerts are now being held Sunday afternoons at Guidara's . . . **Ted Lewis** returned to Beverly Hills for one of his frequent appearances there . . . The Cincinnati Symphony orchestra, again under the baton of **Thor Johnson**, is off on its 62nd season. Scheduled for guest spots are **Jose Iturbi**, **Artur Rubinstein**, and **Eileen Farrell** . . . Localite **Doris Day** made a triumphant return to her home town for the premiere of her latest movie, **Julie**.

—*dick schaefer*



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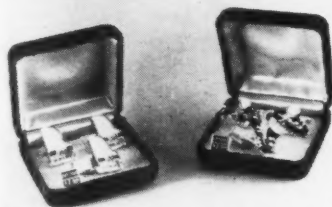
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## the devil's advocate

By Mason Sargent

**Folk Song by the Riverside:** In less than a year, the Riverside label, due chiefly to the knowledgeable direction of its folk expert, Kenneth Goldstein, has become an important and prolific source of folk music.

Among Riverside's recent releases, I would recommend *American Drinking Songs* with Oscar Brand and a magnificently thirsty cover, shot at McSorley's (RLP 12-630); *English Drinking Songs* with A. L. Lloyd (12-618); *The Great American Bum and Other Hobo and Migratory Workers' Songs* (12-619); *Bloody Ballads; Classic British and American Murder Ballads* sung by Paul Clayton (12-615), and a Kentucky weekend with the sweetly strong and coolly lucid voice of Jean Ritchie (12-620). Also of charming and durable pleasure in another idiom is *Land of Milk and Honey: Israeli Songs, Sung and Played by Hillel and Aviva* (RLP 12-803).

**Cook in the Caribbean:** The most distinctive and, in a way, informative calypso record yet is *Jump Up Carnival* (Cook 1072) with street sounds of the Port of Spain annual carnival, steel bands, a recording inside a calypso tent, the calypso king singing his winning song, and even some Trinidad jazz. Also recorded in Port of Spain is *Drums of Trinidad* (Cook 1045), a six-man drum orchestra that should fascinate any jazzman or polyrhythmically oriented listener. Most unusual of all is *East Indian Drums of Tunapuna, Trinidad*—"the Moslem drums that can be heard five miles away" (Cook 5018). This is a hypnotic, sonic-emotional experience, and we are again indebted to the intrepid curiosity and taste of Emory Cook.

**A Flavored Miscellany:** Three other uniquely enjoyable folk LPs are *Fiesta in Mexico*: a mariachi concert with helpful notes (Audio Fidelity AFLP 1816); *A Young Man and a Maid: Love Songs of Many Lands* with Cynthia Gooding and Theodore Bikel in a marvelously selected anthology of love from many traditions, and a superb concert on two 12" LPs of *Music of Bali*, recorded at a performance in London of the Gamelan Orchestra from Pliatan, Indonesia. There is an illustrated booklet of notes and photographs by Colin McPhee. There is no music quite as plangently colorful and excitingly soothing as Balinese (Westminster SWN 2209).

**Formal Song:** Another satisfying addition to the Mozart year is a crisp, cohesive performance of *Così Fan Tutti* with Lisa Della Casa, Erich Kunz, Paul Schoeffler, Anton Dermota, Emmy Louise, and Christa Ludwig. The conductor is Karl Boehm. There is, of course, a complete libretto (London XLLA 32) . . . And I'd suggest you listen to *Famous Mozart Arias* with Leopold Simoneau and Ilse Holweg ac-

companied by the Vienna Symphony orchestra, Bernhard Paumgartner, conductor. Full texts and translations, fortunately, a procedure Victor and London should follow more often on their single vocal discs (Epic LC 3262).

**The Moderns:** Mercury continues its admirable attention to American composers with an engrossing record combining Roger Sessions' *The Black Maskers*, Alan Hovhaness' *Prelude and Quadruple Fugue*, and Ronald Lo Presti's *The Masks*, sensitively performed by Howard Hanson and the Eastman-Rochester Symphony orchestra (Mercury MG 50106). The same label has a delightful concert of contemporary English music in one LP that contains Vaughan Williams' *Symphony No. 8 in D Minor*, Butterworth's *A Shropshire Lad*, and Bax' *The Garden of Fand*, Sir John Barbirolli conducts the Hallé orchestra (MG 50115).

Composers Recordings, Inc., 250 W. 57th St., New York City, deserves all the support it can get in its attempts to have more American classical music available on records. Its newest issue is scenes from William Bergsma's opera, *The Wife of Martin Guerre*, set to a Janet Lewis libretto of a strange 16th century French story (CRI-105X) . . . Also newly available are six monologues from the Swiss composer Frank Martin's setting of Hofmannsthal's *Jedermann* with a Schubert recital on the other side. Heinz Rehfuss is the baritone with Martin at the piano. There are unfortunately no texts (London LL 1405).

**The Keyboard:** Unusually illuminating piano sets of recent vintage include Ernst Levy's interpretations of Beethoven's *Appassionata* and the deeply challenging Op. 111 (Unicorn 1034); Amiram Rigai in *Piano Music of Israel*, a beguiling introduction to Paul Ben Haim, Alexander Uriyah Boskovich, and Karel Solomon (Music Library Recordings, 2439 - 47th Ave., San Francisco, MLR 7077), and two remarkable reissue bargains on Camden: *The Art of Paderewski* in Chopin, Schubert, Debussy, Beethoven, etc. (CAL-310) and *The Art of Harold Bauer, Vol. 1* in Beethoven's *Appassionata* and *Moonlight* sonata, plus two short pieces by Liszt (CAL-311). Musically and historically, both are valuable additions to any library. Note: incidentally, Peter Bartok's magnificent engineering on the Ernst Levy Unicorn LP.

## Perspectives

(Jumped from Page 34)

group comes through as it does in person. There are some on the way. I understand, in which this may be accomplished. I certainly hope so. Oscar deserves it. He is not only a warm, sensitive and intelligent guy, full of humor, but one of the most talented musicians around jazz today.

The whole jazz business could use more guys like him. He's not afraid to be happy, to play pretty, or to smile.

## Garland 'Oz' Disc Due

Hollywood—MGM Records is preparing to release a soundtrack album comprising musical numbers from *The Wizard of Oz*, 1939 production with cast headed by Judy Garland.

Down Beat



## jazz records

(Jumped from Page 27)

### Taylor-Cleveland-Pettiford- Clarke-Scott-Cohn, etc.

*Indiana; Embraceable You; The Nearness of You; In a Mellow Tone; If I Love Again; There Will Never Be Another You; Laura; But Not for Me; How About You? Stella By Starlight; Come Rain, or Come Shine*

Rating: ★★ ★

Know Your Jazz, Vol. 1, is the first of a series intended "to give some sort of concentrated direction to the new jazz fan." This set "contains a series of improvised solos on the major instruments used in jazz . . . each musician selected the type of tune and arrangement which he thought would be most representative of the role his instrument plays in jazz today."

Featured in the order of their tracks are Billy Taylor, Jimmy Cleveland, Oscar Pettiford, Kenny Clarke, Tony Scott, Al Cohn, Joe Roland, Charlie Rouse, Mundell Lowe, Donald Byrd, and Gigi Gryce. The level of performance is skilled and swingingly idiomatic and thereby meets the goal of the set. The notes are adequate as far as they go, but it's too bad that more detailed historical-analytical backgrounds were not provided for an album of this quasi-educational nature. Perhaps this incompleteness will be remedied in future volumes, and I would certainly hope that the volumes to come will contain full personnel on each track—as this one does not.

A good Christmas gift for a friend who'd like an entertaining primer on some aspects of modern jazz. (ABC-Paramount 12" LP ABC-115)

## Specs Powell Forms Recording Company

New York—Gordon (Specs) Powell, staff drummer for the last 13 years at CBS here, has formed his own recording firm. It will be known as BIAJ (Best in American Jazz), the same title used for Town hall concerts staged by him a few years ago.

Powell has not yet decided whether to release discs himself or lease the masters to an established company. The first date under his leadership, featuring his originals, was to include clarinetist Aaron Sachs, who worked with Powell in the Red Norvo combo of 1942; trumpeter Ray Copeland, Sahib Shihab, Nat Pierce, Al Lucas, and others.

## Allan Jones To Diamond

Hollywood—Baritone Allan Jones has left RCA Victor to sign a contract with Diamond Records, Irv Gwartz' recently launched label here. Jones' singing follows recent pactings by Diamond of Lucille Norman, formerly with Capitol, and Rush Adams, formerly with MGM.

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## Band Reviews

(Jumped from Page 19)

ing muted solo. On *Newport Up*, Hamilton, Terry, and Gonsalves started around with a pair of choruses each and then brought it down to rounds of swapped phrases, ending with a tight unison passage.

The second half of the program offered standard Ellington fare but was highlighted by Johnny Hodges' limpid treatment of *Prelude to a Kiss*, *Things Ain't What They Used to Be*, and *I Got It Bad*. Jimmy Grissom sang *Flamingo* and *Do Nothing Till You Hear from Me*, and encoored with *Rock, City, Rock*. Sam Woodyard was featured on an overlong *Skin Deep*. Although Sam had brilliant spots in the Louie Bellson drum showcase, I always fear the worst when most of the band leaves the stand as a drummer starts on a solo.

A medley of Ellingtonia, featuring Duke at the piano; a Nance vocal, and the trumpet section's piercing all-out on *Blue Skies* wrapped up the event. A satisfying opening to a concert series, buoyed all around by Duke's personality, musicianship, and the Ellington tradition.

—dom

**Bobby Christian Ork; Oh Henry Ballroom, Willow Springs, Ill.**

The last time a prominent studio musician gave up a comfortable job to form a band in Chicago, it turned out to be a most judicious and profitable move. The musician was Ralph Marterie.

Now another respected studio man has undertaken the task of building a band in an era when bands have a hard go in getting started, and it could pay off just as handsomely as the Marterie venture did.

This man is drummer Bobby Christian, a staff man for years on ABC, CBS, and NBC, where he worked under such leaders as Paul Whiteman, Percy Faith, Meredith Willson, and Arturo Toscanini (as a member of the NBC Symphony of the Air).

His bandleading venture is one he has been carefully nurturing for years. He wrote his own library in its entirety, and he has a band with a distinct sound and flavor as a result. He has an abiding faith in the band business that shows up in his tireless efforts on its behalf both on and offstand. He is of that ever-decreasing breed of leaders



**Bobby Christian**

who works harder and longer than his musicians do. In addition to emceeding with vigor and humor, he moves from drums, to vibes, to piano, to conga, to chimes, to tympani with unabated vitality.

His book and his beat are both basically simple, yet pleasantly up-to-date. He uses that long-neglected dance band instrument, the guitar, both as a rhythm instrument and as a melodic, single string voice with the sections. He refuses to concede that if he would cut down to 13 or 14 men he might have a better chance to hold up under the financial woes most bands have that are just starting out, so he uses five saxes, three trumpets, three trombones, guitar, bass, drums, and both a boy and a girl singer. Only time piano is used is when Christian moves over to it.

We caught the band near the end of its recent six-week stay at the Oh Henry ballroom, a splendid edifice in Willow Springs, a Chicago suburb, which has never booked anything any louder than, say, Ray Pearl.

Sets all are well-paced, with up-tempo sprinkled judiciously among the ballads, plus a Latin tune and a Christian original like *Grasshopper Jump* utilized to wind up each segment. A typical 20-minute tour might include *Autumn Nocturne* and *Indian Summer*, utilizing clarinet lead and tightly muted brass; *Body and Soul*, sung by Ray DiFlavio, a good but inexperienced band singer in the tradition of Tommy Mercer; *My Dream Tango*, featuring Christian playing against Billy Mayish saxes and glissing trumpets; *Harlem Nocturne*, done not as an alto sax solo, but with a two-alto and tenor lead. Girl singer Vernyle might do *I'll Be Laughing Tonight*, then the leader might wind up with a swinging blues he sings himself, remaining onstand to drum out a solo as the band walks off.

It's a good, compact, interesting dance band, one which will benefit by getting a few weeks of one-niters under its belt to increase the musical discipline and in order that it might get the feel of different types of audiences.

Bally Records has just signed Christian to a contract. That could be the impetus to push it over the first major hump the band faces—being heard by a lot of people. It should be able to take care of itself very well after that.

—jack

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# GRETSCH

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By Hal Holly

ALTHOUGH THE Motion Picture academy's selection of musical award winners for 1956 is still well in the future, the year is drawing to a close, and we're beginning to hear the usual advance discussion and predictions in Hollywood movie music circles.

Much of the talk deals with the Best Song category and the fact that, to date, the field of possible winners seems to be very small, narrowed as it is by the academy's rule of eligibility—"written for and first publicly performed in a picture released during 1956."

As of now, we'd say the academy's music division is going to be hard pressed to come up with five respectable nominations. So far this year, only three eligible film songs have reached the hit, or even near-hit bracket—*Que Sera Sera* (Jay Harold Livingston and Ray Evans) from *The Man Who Knew Too Much*; *True Love* (Cole Porter) from *High Society*, and *The Tender Trap* (Sammy Cahn and Jimmy Van Heusen) from the film of the same name.

However, Eddie Fisher can be counted on to get hefty plugging for one or more of the Mack Gordon-Joe Myrow songs from *Bundle of Joy*, in which, as previously noted here, Eddie makes his debut as a film star, and which will probably be released in December. And the redoubtable Nick Brodzsky and Sammy Cahn are pretty sure to have at least one contender in their songs for *The Opposite Sex* (musical version of *The Women*).

Anyway, for the purpose of comparison, herewith is our annual recap of the Oscar-winning songs of past years:

In 1955—*Love Is a Many-Splendored Thing* (Sammy Fain and Paul Francis Webster); 1954—*Three Coins in the Fountain* (Cahn and Jule Styne); 1953—*My Secret Love* (Fain and Webster); 1952—*Do Not Forsake Me* (Dimitri Tiomkin and Ned Washington); 1951—*Cool, Cool, Cool of the Evening* (Hoagy Carmichael and Johnny Mercer); 1950—*Mona Lisa* (Livingston and Evans); 1949—*Baby, It's Cold Outside* (Frank Loesser); 1948—*Buttons and Bows* (Livingston and Evans); 1947—*Zip-A-Dee-Doo-Dah* (Allie Wrubel and Ray Gilbert); 1946—*Atchison, Topeka, & Santa Fe* (Harry Warren and Mercer); 1945—*It Might as Well Be Spring* (Richard Rodgers and Oscar Hammerstein); 1944—*Swinging on a Star* (Johnny Burke and Van Heusen); 1943—*You'll Never Know* (Gordon and Warren); 1942—*White Christmas* (Irving Berlin); 1941—*The Last Time I Saw Paris* (Jerome Kern and Hammerstein); 1940—*When You Wish Upon a Star* (Washington and Leigh Harline); 1939—*Over the Rainbow* (E. Y. Harburg and Harold Arlen); 1938—*Thanks for the Memory* (Ralph Rainger and Leo Robin); 1937—*Sweet Leilani* (Harry Owens); 1936—*The Way You Look Tonight* (Kern and Dorothy Fields); 1935—*Lullaby of Broadway* (Warren and Al Dubin); 1934—*The Continental* (Con Conrad and Herb Magidson).

Maybe it's nostalgia, but it seems to us that most of those early-day winners had an enduring quality found in very few of the more recent Oscar winners.

**ON AND OFF THE BEAT:** Look for a screen version of another jazz novel, *The Hot and the Cool*, to be in production early in 1957. . . . And the latest on the *Solo* story is that Frank Sinatra will do the role of pianist Virgil Jones (to soundtrack by Oscar Peterson) if he can work it in with his other numerous film commitments. At conclusion of *The Joker Is Wild* at Paramount, which is just starting, he reports to Columbia for Pal Joey, after which he wants to do another picture for his own company, Kent Productions. But he still owes 20th-Fox, where *Solo* will be made, a picture (remember his walk-out on *Carousel*?). So we look for them to get together.

Billy Regis, the former Perez Prado trumpeter (Cherry Pink and Apple Blossom White), who now heads his own band, is doing a musical short at Universal-International. Co-features are singer Charlita, singer Meg Myles, and the Pied Pipers. . . . James MacArthur, 18-year-old son of actress Helen Hayes now in Hollywood for role in *The Young Stranger* at RKO, goes on record as "detesting rock 'n' roll." He was a regular at the Beverly Cavern during the George Lewis stand there.

Look out! Bel-Air Productions has scheduled something under the title of *Bop Girl*. Probably another rock 'n' roller. . . . If RKO can clear rights to *The Russ Colombo Story*,

By Jack Mabley

A DOZEN YEARS AGO the *Down Beat* poll named Benny Goodman favorite soloist and his band as the best swing band. Count Basie's band was second. Frank Sinatra, Bing Crosby, and Bob Eberly led the singers in that order.

Jo Stafford was No. 1 girl singer, followed by Peggy Lee and Helen Forrest. Arranger was Sy Oliver. The winning instrumentalists were Ziggy Elman, Bobby Hackett, Rex Stewart, J. C. Higginbotham, Lou McGarrity, Jack Jenney, Johnny Hodges, Toots Mondello, Vido Musso, Tex Beneke, Pee Wee Russell, Jess Stacy, Gene Krupa, Artie Bernstein, and Eddie Condon.



I am totally unequipped to go into the artistic merits of these entertainers, other than to note that there is a obviously huge difference between the tastes of *Down Beat* voters of a generation back and those of 1956. Some of these persons are still in the business, are playing or singing better than they were 13 years ago, and wouldn't get a loud sniff in today's voting.

**BUT I AM QUALIFIED** to note that in the 1940s and in the years before, when these musicians were climbing to prominence, I was able to listen to every one of them, regularly, on the radio. And usually live on radio.

And I also, incidentally, was able to go to night clubs and ballrooms for an expenditure of a couple or three bucks and listen to them perform. I did so frequently.

The age group that today is deifying Elvis Presley and glorifying rock and roll and The Music of the Four Slobos, a generation ago was raving over Goodman and Glenn Miller and Sinatra. Jimmy Dorsey and Harry James and Bob Crosby had swing bands that seemed to be acceptable to jazz lovers and certainly had a hold on the kids.

Basie and Woody Herman and Ellington were immensely popular with the youngsters and, of course, had the respect of the musicians.

**I THINK THE REASON** the kids—and I mean the masses of kids—liked what was regarded as good jazz then was simply because they could hear it a lot. There were some record shows, but mostly you heard the good bands on live pickups, which were on most stations every night. You could even get a good big band jazz in Class A radio time. Miller had a nightly 15 minutes for a cigaret sponsor, and if my memory is correct, Goodman's band was on the *Hit Parade* for a few seasons, and the band didn't change its book according to the whims of George Washington Hill.

I may be guilty of oversimplifying a complex situation, but it seems that when the youngsters were exposed to good music, they took to it. They understood and appreciated it and most important, they supported it. Today they are supporting the slobos, and the main reason is that is all they hear on radio and see on television.

How often can you see or hear a broadcast of any of the winners of the latest *Down Beat* poll? There are times, of course. There used to be occasional pickups on NBC's *Monitor*. Ed Sullivan and Steve Allen give occasional exposure to jazz musicians.

**I SEE AN AD IN** *Down Beat* for an FM jazz show in my city at a time in which I am regularly employed nowhere near a radio. Most of the thoughts in this essay were hatched at 2 a.m. Our household has another new addition, and the kid is on a 2 a.m. kick. This works out all right because I have discovered that our NBC station has a jazz show at that hour run by one Daddy-O who has a great affection for the work of persons he calls Miles and Bird and Ella and the Misty Miss and Diz and others. It's a wonderful show.

Isn't that a great hour to put on jazz? What a teenage audience Daddy-O must have.

At least my little guy is getting a good start.

tied up in litigation for more than two years, the title role will be offered to Perry Como, who has turned down the lead in *The Ben Bernie Story*. . . . Hollywood's most-sought personality now is probably Pat Boone, but he's nixing all film offers until he completes his studies at Columbia U. in June.



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# This Accordion Doesn't Play Polka Music



(Don Gold Photo)

By Don Gold

WHEN LEON SASH moves onstand with his accordion, inevitably he hears murmurs of "polka music."

Although the jazz sounds Sash creates on the instrument more than compensate for this initial audience reaction, there's always the basic problem of bookings. He states his case frankly:

"If I don't get enough advance work, I may have to give it up. I know we can make it, but I don't know if our finances will hold up. If we didn't do so well where we do play, I'd say maybe it's not in my generation to do."

"But we've done so well where we have blown, that I won't give up until I absolutely have to. We're going to try to create a demand among club owners to get us started. Maybe we won't be making much money, but at least we'll be making a living. That would be a pleasure."

THE 34-YEAR-OLD accordionist heads a quartet that includes his wife, Lee, on bass and vocals; Ted Robinson, clarinet, tenor, and flute, and a new drummer yet to be selected.

Sash has worked professionally for 18 years. During the early '40s he worked in theaters throughout the country. Then he spent six years with the Cosmopolitans trio. For three years he headed his own trio, with violinist-drummer Charles Mikuls and Lee on bass and vocals.

The current quartet has recorded for EmArcy, with most of the tunes being Sash originals. Recently, the group cut a session for Storyville; six of the nine tunes were originals.

Thinking of the innumerable takes required at that session in order to maintain the high level of musicianship Sash demands, he says, "Anytime you do anything, you feel you could have done it better."

"So much accordion today is like writing a letter without punctuation. No phrases, just technique for its own sake. I sacrifice cleanliness for a spark, like Menuhin compared with Heifitz."

SASH SAYS THAT considerable publicity for the quartet, more recording sessions, and the use of what he calls "the right kind of modern sound" will make the accordion an accepted jazz instrument.

"However, if I can hold out without

going broke," he says, "it'll be fine. We're like pioneers going west to fight Indians, because the public isn't ready to accept us."

Sash realizes that he's not isolated in his rebellion against the stereotype.

"I remember, one night several years ago, George Shearing asked me to go with him to hear Les Strand, an organist."

"I wanted to go home. George asked me to listen to four bars. I felt that the guy might be good, but on organ! I was a hard-head about organ. How can a guy swing and control his instrument? Now I feel a cat can make it on any instrument."

THE SASH QUARTET did surprisingly well at Storyville and Cafe Bohemia during a recent eastern trip, despite the number of listeners who came in, gasped "accordion," sat down, and had to be convinced. When they dug the Sash sound, they realized what modern jazz can sound like on the accordion.

"If the jazz conception is there, the instrument doesn't matter," Sash says. He says he feels jazz can be an exciting experience, for the listener and the musician.

"Jazz has a freedom of expression stimulating to the mind," he adds. "For the musician, listening to all jazz instruments is beneficial. By listening to phrasing and accents, the proper jazz feeling can be developed."

Sash utilizes an amplified accordion, to obtain a horn-like sound. He uses the instrument as a true horn, as a jazz horn. Although he could find success as a "commercial" accordionist, he intends to stay with jazz as long as possible, hoping for acceptance.

"MY AMBITION IS to make it in jazz on accordion," he asserts. "I want to be accepted. I want the instrument to be accepted."

"I want to do something full-time that I enjoy doing. My forte is jazz, not commercial sounds. I think the Storyville LP will help us make it. I'll probably get put down by some for using so much tenor on it, but I don't care. It swings, and jazz has to swing."

Sash, who has been blind since he was 11, says he feels that a musician expresses his entire personality in his playing.

"You tell everyone in a room what kind of a person you are by the way you play," he declares. "A careless musician will take chances, sometimes making it, sometimes not. These kind like excitement, a reckless or carefree life. If the phrasing is deep in thought, you can assume he's an intellect. If he plays accurately without moving you, with no mistakes, no chances, nine out of 10 he's a blah person."

"MULLIGAN, FOR example, is clever and erudite, as a person and as a musician. His interesting voicing and counterpoint have been vital to jazz."

The Sash quartet is a swinging group. Sash, his wife, and Robinson write. Sash writes most of the group's originals, with Robinson making valuable contributions. Lee writes lyrics for many of Sash's tunes and has collaborated with Shearing on two pop tunes, *Anything for an Angel* and *I've Got a Funny Feeling Around My Heart*.

Currently, Sash is devoting a good deal of time to the preparation of a jazz accordion folio for Mills Music. It will include eight or nine originals, improvisations on the tunes, and personal views on jazz accordion for professionals and students.

In the folio, Sash does not limit his recommended sounds to accordionists. He encourages the readers to listen to musicians like Garner, Shearing, Peterson, Gillespie, Miles, Mulligan, Getz, and his own Ted Robinson. He says imitation can be the first step in the search for an original sound.

IN ADDITION TO this work on the folio, Sash coaches a few professional accordionists, including staff musicians and accordion instructors. This is a part-time endeavor, however, as Sash searches for the solution to the steady booking dilemma.

As he says, "I'll do anything to introduce the group. Wherever we work, the people dig us. But we must be heard. And jazz club owners moan about no new groups. When the current stars pass, there won't be any new sounds to hear unless new worthwhile sounds can be introduced regularly."

It is this introduction which Sash is striving diligently to win today.



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## Sheet Music For Accordion

(Ed. Note: Following is a selected list of sheet music available to accordionists. It may be purchased or ordered at all music stores. Following it is a list of publishers of music for accordion and their addresses. They will be happy to furnish further information about music they handle.

Accordiana: C. Magnante  
Accordion Boogie: C. Magnante  
Accordion Polka: E. Santa  
Accordion Rumba: J. Caruso  
Albania Fantasia: P. Deiro  
Andalusia: E. Lecuona, E. Magnante  
Amor: P. Deiro  
April in Paris: F. Gaviani  
April in Portugal: F. Gaviani  
Art's Boogie Woogie: Van Damme  
Autumn Leaves: B. Camini  
Ave Maria: C. Nunzio  
Autumn Breeze Valse Caprice: P. Frosini  
Ballin' the Jack: C. Magnante  
Barber of Seville Overture: C. Nunzio  
Ben Hur Chariot Race: C. Nunzio  
Besame Mucho: F. Gaviani  
Beautiful Ohio: P. Deiro  
Beer Barrel Polka: P. Deiro  
Begin the Beguine: B. Carreno  
Bing Bang Polka: J. Mosti  
Birth of the Blues: B. Carreno  
Black and White Rag: P. Deiro  
Big Boss Polka: C. Nunzio  
Big Top March: B. Fama  
Birmingham Jail Boogie: F. Gaviani  
Blue Flash: C. Magnante  
Blue Skirt Waltz: J. Trolli  
Blue Danube Waltz: P. Deiro  
Blues in the Night: B. Carreno  
Body and Soul: B. Carreno  
Boogie Woogie on the Squeeze Box: F. Gaviani  
Britannia: P. Frosini  
Bugle Call Rag: Galla-Rini  
Bumble Boogie: B. Carreno  
Canadian Capers: B. Carreno  
Caravan: Tito  
Carnival of Venice: P. Frosini  
Chic Chic Boogie: M. Cero  
Chiu Chiu: C. Magnante  
Canadian Sunset: Appelbaum  
Cantata: Peterson  
Caucasian Sketches: C. Magnante  
Cherry Pink & Apple Blossom White: C. Nunzio  
Chloe: C. Nunzio  
Chopin Etude in E Major: C. Magnante  
Come to the Mardi Gras: C. Nunzio  
Glorious Overture: P. Frosini  
Gothic Rhapsody: C. Nunzio  
Gusting Down the River: F. Gaviani  
Come Back to Sorrento: C. Magnante  
Concerto in A: P. Deiro  
Concerto in E Minor: F. Gaviani  
Cumana: B. Camini  
Cumbanchero, El: P. Deiro  
Cumparsita: C. Magnante  
Dance Macabre: C. Magnante  
Dakota Polka: M. Florena  
Dance of the Comedians: C. Magnante  
Danse Arabe: C. Scholl  
Dance of Russian Sailors: F. Gaviani  
Dancing Snowflakes: I. Peterson  
Dancing Tambourine: C. Nunzio  
Darktown Strutters Ball: Galla-Rini  
Dark Eyes: Galla-Rini  
Dardanella: Romani  
Donkey Serenade: J. Damonte  
Ebb Tide: P. Deiro Jr.  
Easy Come, Easy Go Polka: C. Nunzio  
Elmer's Tune: H. Frey  
Embraceable You: B. Carreno  
Española: C. Magnante  
Fiddle Fiddle: C. Nunzio  
Flashing Fingers: P. Frosini  
Florena Polka: M. Florena  
Fantasy Moderne: Tito  
Finlandia: C. Magnante  
Five O'Clock Rush: Ettore  
Flying Saucers: C. Magnante  
Foxtrot Rhythm: Galla-Rini  
Galloping Comedians: C. Magnante  
Gay Ranchero: C. Magnante  
Gay Picador: P. Frosini  
Give My Regards to Bucay: P. Deiro Jr.  
Glowworm: P. Deiro  
Granada: A. Matos  
Green Light: C. Magnante  
Grieg Concerto in A Minor: C. Magnante  
Gypsy Airs: F. Gaviani  
Hamp's Boogie Woogie: C. Magnante  
Hawaiian War Chant: Galla-Rini  
Heart and Soul: A. Mayer

Hep Cat's Somersault: F. Gaviani  
Hejre Kati: P. Deiro  
Hoop Dee Doo: M. De Lugg  
Honky Tonk Train: C. Magnante  
Hora Staccato: Alkoff  
Hot Pretzels Polka: J. Elsie  
How High the Moon: Stoller  
Hungarian Rhapsody No. 5: Galla-Rini  
Idas: P. Deiro Jr.  
I Got Rhythm: Carreno  
I'm Confessin': Sedlon  
I'm a Lonely Little Petunia: F. Gaviani  
I'm Getting Sentimental Over You: Galla-Rini  
In a Sentimental Mood: Tito  
Indian Love Call: Witowski  
Introduction & Rondo: Ettore  
Jalousie: Carreno  
Jazz Legato: C. Nunzio  
Jazz Pizzicato: C. Nunzio  
Jolly Caballero: P. Frosini  
Juke Box Ballet: C. Magnante  
Jungle Drums: C. Magnante  
Lisbon Antigua: C. Nunzio  
Lady of Spain: C. Magnante  
Limehouse Blues: Carreno  
Little Spitzke: F. Gaviani  
Lord's Prayer: Galla-Rini  
Lover: A. Mayer  
Lullaby of Birdland: C. Magnante  
Lullaby of Broadway: F. Gaviani  
Macarena: A. Matos  
Malaguena: C. Magnante  
March of the Toys: Witowski  
Mexican Shuffle: Mecca  
Midnight in Paris: C. Magnante  
Misirlou: W. Eriksson  
My Blue Heaven: P. Deiro Jr.  
My Happiness: V. Elsie  
Mr. Ghost Goes to Town: A. Arcari  
My Buddy: C. Magnante  
National Emblem March: C. Magnante  
Neapolitan Nights: P. Deiro  
Nola: P. Deiro  
Night and Day: Carreno  
Olive Blossoms: P. Frosini  
O' Man River: Stone  
Old Viennese Refrain: F. Gaviani  
On the Banks of the Wabash: F. Gaviani  
On the Mall March: P. Deiro  
On the Trail: C. Magnante  
Orchids in the Moonlight: C. Nunzio  
Orpheus in Hades: C. Nunzio  
Over the Waves: P. Deiro  
Pavanne: C. Scholl  
Perfidia: C. Nunzio  
Petite Waltz: Heyne  
Polka in D Minor: P. Norrback  
Peanut Vendor: P. Deiro  
Peg o' My Heart: C. Nunzio  
Pennsylvania Polka: C. Magnante  
Pietro's Return March: P. Deiro  
Polonaise in Ab Major: C. Magnante  
Polonaise Militaire: F. Gaviani  
Pyramid Polka: P. Deiro  
Poor People of Paris: C. Nunzio  
Portuguese Washerwoman: C. Witowski  
Pretty Girl is Like a Melody: Galla-Rini  
Ragging the Scale: F. Klickmann  
Ragtime Cowboy Joe: Rossi  
Relicario, El: Galla-Rini  
Rancho Grande, El: P. Deiro Jr.  
Returning Dreams: Peppino  
Rhapsodie No. 1: P. Frosini  
Rhapsody in Blue: Witowski  
Rock-A-Beat'n' Boogie: P. Deiro Jr.  
Rondo - Valse: Galla-Rini  
Rondo from Eine Kleine Nachtmusik: F. Gaviani  
Roumanian Rhapsody: F. Gaviani  
Sambalero: Ettore  
Saint Louis Blues: Gaviani  
Scherso: J. Gart  
Shadow Boxing: J. Gart  
Siboney: F. Gaviani  
Schaharazade: P. Frosini  
Scherso Midsummer Night's Dream: F. Gaviani  
Shake a Leg Polka: M. Delfore  
Short and Sweet: B. Mascagno  
Slaughter on 10th Ave.: C. Nunzio  
Sleigh Ride: P. Deiro  
Slick Chick Boogie: F. Gaviani  
Snowtrain Shuffle: J. Gart  
Solferino: C. Magnante  
Song of India: Galla-Rini  
Spaghetti Rag: C. Magnante  
Swedish Rhapsody: F. Gaviani  
Symphony Tune Up: Gasperini  
Sparkling-Valet: M. Cero  
Star Dust: Galla-Rini  
Stars and Stripes Forever: P. Deiro  
Swinging the Minute Waltz: M. Florena  
Tango of the Roses: P. Deiro  
Tantalizing: C. Magnante  
Tea for Two: Gaviani  
Tenderly: C. Nunzio  
Tico Tico: F. Gaviani  
Toccata in D Minor: C. Magnante  
Tranquillo Overture: P. Deiro  
Trieste Overture: P. Deiro  
Twelfth St. Rag: F. Gaviani  
Twilight Time: Carreno  
Two Guitars: P. Deiro  
Warsaw Concerto: C. Nunzio  
Whispering Breeze: Del Monte  
Winter Wonderland: C. Scholl  
Who's Sorry Now: P. Deiro



# Accordion Import Mark To Hit 100,000 In 1957

MORE THAN 100,000 accordions will be imported to the United States next year. The greatest number will find their way to students and amateurs, but many will go to professional pianists and organists who will be doubling on the versatile instrument.

That's the authoritative word from Mario Pancotti, vice president of Excelsior Accordions, Inc., New York, the world's largest exclusive manufacturer of American-made accordions.

Pancotti added that many of the new crop of accordions will turn up in the capable hands of working accordionists who will be replacing their instruments with the latest models.

**THE DEMAND FOR** accordions and the instrument's popularity have been constant over the years, he said. But the accomplishments of such artists as Art Van Damme, Charles Magnante, and Dick Contino have heightened public interest in the instrument.

"The booking of so many small combos and trios is another reason why you see so many accordions around," he said. "The accordion, with its many tonal changes made possible by bass and treble switches, can blend with any group of instruments. The new electronic accordions make possible even wider exploitation of the instrument's potential."

## Music Pubs

(Ed. Note: Following is a complete list of publishers of accordion music, with their addresses, to which inquiries may be made if music is not available at your local dealer's.)

Alfred Music Publishers, 145 W. 45th St., N.Y.  
Alpha Music Co., 501 Madison Ave., N.Y.  
Associated Music Publishers, 589 Fifth Ave., N.Y.  
Belwin, Inc., Rockville Centre, N.Y.  
Big Three Corp., 799 Seventh Ave., N.Y.  
Bonsey & Hawkes, 30 W. 57th St., N.Y.  
The Boston Music Co., 116 Boylston St., Boston, Mass.  
Broadcast Music, Inc., 589 Fifth Ave., N.Y.  
Bourne, Inc., 136 W. 52nd St., N.Y.  
Bregman, Vocco, & Conn, Inc., 1619 Broadway, N.Y.  
Chappell & Co., Inc., RKO Building, Rockefeller Center, N.Y.  
Carl Fischer, Inc., 50-62 Cooper Square, N.Y.  
Charles H. Hansen Music Corp., 119 W. 57th St., N.Y.  
Chart Music Publishing House, 506 S. Wabash Ave., Chicago  
Colonial Music Co., 163 W. 23rd St., N.Y.  
Consolidated Music Publishers, 240 W. 55th St., N.Y.  
Edward B. Marks Music Corp., RCA Building, Radio City, N.Y.  
Edwin H. Morris, 35 W. 51st St., N.Y.  
Frank Bortoli, 217 E. 115th St., Chicago  
G. Schirmer, Inc., 3 E. 43rd St., N.Y.  
Harms, Inc., (c/o MPHC)  
Irving Berlin Music Corp., 1650 Broadway, N.Y.  
Lords Music Corp., 322 W. 49th St., N.Y.  
Mills Music Inc., 1619 Broadway, N.Y.  
Music Publishers Holding Corp. (MPHC), 488 Madison Ave., N.Y.  
O. Pagani & Bros., Inc., 289 Bleecker St., N.Y.  
Pamora Music Co., 1619 Broadway, N.Y.  
Pietro Deiro Publications, 133 Seventh Ave., N.Y.  
Remick Music Corp., (c/o MPHC)  
C. Ricciardi & Co., Inc., 132 W. 21st St., N.Y.  
Rubank, Inc., 5544 W. Armstrong Ave., Chicago  
Sam Fox Publishing Co., 1250 Sixth Ave., N.Y.  
Southern Music Publishing Co., 1619 Broadway, N.Y.  
Theodore Presser Co., Bryn Mawr, Pa.  
M. Witmark & Sons, (c/o MPHC)

"Larger orchestras are discovering the accordion, too," Pancotti continued. "Lawrence Welk, who is an accordionist, uses Myron Floren both as a section player and as a soloist."

"Vincent Lopez in his new TV show carries Bob Creash on accordion with three other rhythm, three brass, and four reeds. Creash plays right in with the saxophones, clarinets, and bass clarinets, giving the band a fullness that might not be there otherwise."

**ONE OF THE** accordion's chief assets is showmanship, Pancotti declared.

"When a combo or any other musical group is up there in front of a television camera, they've got to keep moving," he said. "The accordion bellows action always heightens the visual interest."

In addition, he continued, the accordion is a natural instrument for the musical beginner "because of its portability, its ease of playing and its sound—like having a complete orchestra under your fingers."

Pancotti said he believes firmly that there is a place for the accordion in serious music. Last year he engaged a 22-piece symphony group of woodwinds, horns, strings, and percussion as background for accordion concert artists Andy Arcari, Carmen Carrozza, Daniel Desiderio, Eugene Ettore, and Magnante. Under Harold Newton's baton, the orchestra and soloists played a complete program written or arranged for accordion and symphony orchestra.

**PANCOTTI LOOKS TO** the day when some imaginative composer or arranger will write music for an entire section of accordions.

"Can you imagine the possibilities there?" he asked. "Instead of every member of a section contributing to a chord, each section member will be playing his own complete chord."

Pancotti, in his mid-30s, is an accordionist. He studied for eight years after his interest in the instrument was sharpened by the old Shep Fields band.

He had no difficulties in obtaining an instrument. His father, Egisto—still president of the company—even then was the largest manufacturer in the field.

Among Pancotti's favorites on his favorite instrument are Van Damme, "the greatest in jazz accordion," and Magnante—"his technique is flawless."

## We Goofed

The copyright permission line on Al Cohn's solo on *Jump the Blues Away*, which appeared in the Nov. 14 *Down Beat*, neglected to include the name of composer Ed Lewis, former trumpeter with the Count Basie orchestra. *Jump the Blues Away* was used with the permission of Bregman, Vocco, Conn, Inc.

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## popular records

(Jumped from Page 20)

session; the harmony is excellent. However, there's no indication of personnel, which should lead to questions about the original and current groups. In general, it's an assortment of well-sung tunes and far superior to a good deal of vocal group effort currently in vogue.

### PAT MORAN QUARTET

The Pat Moran Quartet (Bethlehem BCP-6007) is composed of Pat, pianist and vocalist; Bev Kelly, vocalist; John Doling, bassist and vocalist, and Johnny Whited, drummer and vocalist. Eight of the album's 12 tracks are vocals, two of them solo vehicles for Miss Kelly. On *Sunday Kind of Love* and *What a Difference a Day Makes*, she personifies the group: in there pitching for a fresh and unique sound, fine when it comes off and strained when it doesn't.

The vocal group's best track is *I Should Care*. *This Can't Be Love* has high points and low, and *Somebody Loves Me* generally makes the searching harmonies established by the group. On the instrumental trio tracks, Miss Moran proves to be a pianist in the Brubeck tradition, particularly on *A Foggy Day*.

### LITA ROZA

*Lita Roza* is the simple, direct title of the LP (London 12" LP LL 1450) spotlighting the former Ted Heath vocalist in a tour through 14 tunes. The selections are *Too Marvelous for Words*, *Don't Worry 'Bout Me*, *The Nearness of You*, *That Old Black Magic*, *You'll Never Know*, *Hernando's Hideaway*, *Make Yourself Comfortable*, *Stars Fell on Alabama*, and six others. The liner notes by Jimmy Watson attempt to establish Miss Roza as a jazz or pop singer. Although the backing by Jimmy Kinsey's quartet is jazz-motivated, Miss Roza lacks the emotional depth and instrumental awareness essential to jazz expression.

In the pop field, however, she sings far better than a good many currently popular vocalists. She has a disciplined approach to a song, and her intonation is excellent. She sings with obvious skill throughout this LP, often in a Patti Page-ish vein, and has a definite, meaningful contribution to make to the pop music scene. She should be heard.

### LARRY SONN

*The Sounds of Sonn* (Coral 12" LP CRL 57057) is the first full-length LP under the Sonn name. But contrary to what the notes imply, this is not so much a steady, working band (at least as represented here) but a crack collection of New York freelancers. The charts, mostly originals by Manny Albam and Al Cohn are clean, loose swingers that provide breathing space for a band that collectively has bite, flow, and beat. There are good solos by Cohn, Jimmy Nottingham, trombonist Bobby Asher, Nat Pierce, George Devens, Hal McKusick, Phil Woods, Ted

Sommer (on vibes). But when all is said and heard, this is mostly a copy of the Basie band in scoring and feeling with some eclectic touches of other crews like Herman's.

There is no Sonn "sound," no identifiable style. So while all this is pleasant enough, it is not distinctive. Nor is it intelligent on the part of Sonn or Coral to build a band that is mainly a reflection of someone else. Sonn plays only one muted solo and gives no indication elsewhere why he is billed as the leader.

The rhythm section, by the way, is fine with Gus Johnson, Milt Hinton, and pianists Pierce and John Williams.

### JOE TURNER-LAVERN BAKER- RAY CHARLES-RUTH BROWN, etc.

*Rock & Roll Forever* (Atlantic 12" LP 1239), while a Cassandra-like prediction, is the best available single LP of the seesaw lieder that have mesmerized large sections of the music business. Represented are Joe Turner (3), LaVern Baker (2), Ray Charles (2), Ruth Brown (2), the Clovers (2), Clyde McPhatter and the Drifters (2), and T-Bone Walker (1).

All have been hits in varying degrees. The LP, then, is a documentary in one sense but also has kicks, chiefly provided by the first four and T-Bone. The annotator works so hard to sell the musical respectability of the music herein that he becomes quite unwittingly funny in places: "Notice how the melodic themes are boldly stated by the horns; notice how ingeniously are fashioned the repeating musical figures in the background..." Notice how Brunnhilde and Wotan rock around the ring...

### ALEC WILDER-MUNDELL LOWE

*New Music of Alec Wilder Composed for Mundell Lowe and His Orchestra* (Riverside 12" RLP 12-219) is the first of a series of self-portraits Wilder will be supervising personally for Riverside. Here there are 12 pieces played by 10 men headed by guitarist Lowe and including the superb trumpet of Joe Wilder; the flexible French horns of John Barrows and Jim Buffington; Ed Shaughnessy; Trigger Alpert and Milt Hinton; Don Hammond, flute; Jerry Roth, oboe; Jimmy Carroll, clarinet and bass clarinet, and bassoonists Harold Goltzer and Bernard Garfield.

Annotator Frank Sinatra calls this jazz, an absurd decapitation of semantics. Like his other works in this personally impressionistic, jazz-touched, alternately whimsical and tender idiom, Wilder's dozen sketches are rather charming, melodically fertile, and collectively overrefined. Wilder is an excellent pop song writer and has written several impressive classical pieces, but he is more often shallow than memorable in this middle ground.

There are pointed moments like the sensitized *Endless Quest*, the not-so-quizzical beginning of *Pop*, *What's a Passacaglia?* and the very gentle *Walk Softly*, but too much of this is geared for East Side drugstore sensitivity. The playing is first-rate.

### TOMMY WOLF

*Wolf at Your Door* (Fraternity 12" LP F-1002) is a welcome first recital by

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St. Louis songwriter Tommy Wolf. Wolf writes the music; Fran Landesman (sort of a hipper Phyllis McGinley) is the lyricist. These are 11 of their songs. Jackie Cain and Roy Kral have brilliantly utilized several Wolf-Landesman lieder on records and in clubs, and Teddi King used to in her freer days. The team is fresh, largely unpretentious, and often deftly witty.

The lyrics come first, and then Wolf provides the setting, almost invariably an imaginative one. Here Wolf sings and plays piano, backed firmly by Chicago studiomemen-guitarist Johnny Gray,

bassist Jack Shirra, and percussionist Tommy Thomas. Wolf sings like a Matt Dennis-in-the-rougher, and plays happy, if somewhat limited, piano.

The over-all effect is warm in a no-cover, after-hours way. Not all the songs make it, but the ones that do—like *This Little Love of Yours*, *You Inspire Me*, and *Listen, Little Girl* are indeed “American lieder . . . of free-wheeling pulsation.” A unique, mostly charming album that should be especially bought by songwriters, fledgling and otherwise. Unusually literate notes by Wolf.

## Victor Unveils Its New Pop Talent At Preview

New York—RCA Victor took the wraps off its new pop talent at a preview for top television and radio producers and casting executives held in the Johnny Victor theater here in mid-October.

Singer Bob Corley emceed the show which included clarinetist Tony Scott and a group, and singers Diahann Carroll and Martha Carson of Victor, Dick Lee of Vik, and Ann Gilbert of Groove.

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# band routes

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; Ol—Orchestra, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg. Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Boston, Mass., h  
**Barnet, Charlie** (On Tour—West Coast) MCA  
 Bartley, Ronnie (On Tour—Midwest) NOS  
 Barlow, Dick (Drake) Chicago, h  
 Barron, Blue (On Tour—Chicago) MCA  
 Basie, Count (Birdland) NYC, 12/6-1/6, nc  
 Baxter, Les (On Tour—Chicago Territory) MCA  
 Beecher, Little John (On Tour—Texas) NOS  
 Belloc, Dan (On Tour—Midwest) GAC  
 Bencke, Tex (On Tour—East Coast) MCA  
 Borr, Mischa (Waldorf-Astoria) NYC, h  
 Brandwynne, Nat (Waldorf-Astoria) NYC, h  
 Butterfield, Billy (On Tour—East) MCA  
**Cabot, Chuck** (Oaks) Tulsa, Okla., 12/25-31, cc  
 Calame, Bob (On Tour—Midwest) NOS  
 Carle, Frankie (On Tour—Texas) GAC  
 Chamaco (New Frontier) Las Vegas, Nev., out 12/23, h  
 Clayton, Del (On Tour—Midwest) NOS  
 Coleman, Emili (Statler) Washington, D. C., MCA  
 Commanders (On Tour—South) WA  
 Cugat, Xavier (Americana) Miami Beach, Fla., 12/19-1/8, h  
 Cummings, Bernie (On Tour—Midwest) GAC  
**Day, Richard** (On Tour—Far West) GAC  
 Donahue, Al (Shamrock) Houston, Texas, 11/8-12/30, h  
**Eberle, Ray** (On Tour—East Coast) MCA  
 Elgart, Len (On Tour—East) MCA  
 Ennis, Skinnay (Roosevelt) New Orleans, La., out 12/5, h  
**Ferguson, Danny** (67 Supper Club) Muncie, Ind., r  
 Fields, Shep (On Tour—Texas) GAC  
 Fisk, Charlie (Palmer House) Chicago, h  
 Flanagan, Ralph (On Tour—Midwest) GAC  
 Foster, Chuck (Aragon) Chicago, out 12/23, b  
**George, Chuck** (Elmo's) Billings, Mont., out 12/1, nc  
 Gingers, Wally (Melody Mill) North River-side, Ill., 12/4-12/16, b  
 Gordon, Claude (On Tour—Northwest) GAC  
 Holmes, Allen (New Yorker) NYC, h  
 Incardona, Sammy (On Tour—Texas) AT  
**James, Harry** (On Tour—California) MCA  
 Johnson, Buddy (Savoy) NYC, 12/21-1/12, b  
**Kaye, Sammy** (On Tour—West) MCA  
 Kenton, Stan (Macumba) San Francisco, Calif., 12/9-18, nc  
 King, Henry (On Tour—Texas) MCA  
 King, Wayne (On Tour—Chicago Territory) MCA  
 Kiskey, Steve (Statler) Detroit, Mich., h  
**Laine, Buddy** (Chevy Chase) Wheeling, Ill., cc  
 Lane, Eddie (Roosevelt) NYC, h  
 Lewis, Ted (Desert Inn) Las Vegas, Nev., out 12/10, h  
 Lombardo, Guy (On Tour—East Coast) MCA  
 Long, Johnny (On Tour—South) GAC  
 Love, Preston (On Tour—Colorado, New Mexico) NOS  
**Mango, Dick** (On Tour—Midwest) AT  
 Marterie, Ralph (On Tour—Midwest) GAC  
 May, Billy (On Tour—South) GAC  
 McIntyre, Hal (Peabody) Memphis, Tenn., 12/17-30, h  
 Mercer, Jerry (On Tour—East) GAC  
 Mooney, Art (On Tour—East) GAC  
 Morgan, Russ (Biltmore) NYC, out 12/17, h  
 Morrow, Buddy (On Tour—Midwest) GAC  
 Munro, Hal (Milford) Chicago, b  
**Pastor, Tony** (On Tour—South) GAC

Peeper, Leo (On Tour—Texas, Oklahoma) GAC  
 Pett, Emilie (Statler) Buffalo, N. Y., h  
**Ragon, Don** (Magic Carpet) San Bernardino, Calif., b  
 Rank, George (On Tour—Texas) GAC  
 Reichman, Joe (On Tour—Texas, Louisiana) GAC  
 Rudy, Ernie (On Tour—Texas) GAC  
**Sauter-Finegan** (On Tour—East) WA  
 Sedlar, Jimmy (On Tour—East) MCA  
 Sonn, Larry (On Tour—East) GAC  
 Spivak, Charlie (On Tour—Chicago Territory) MCA  
 Straeter, Ted (Plaza) NYC, h  
 Sudy, Joseph (Pierre) NYC, h  
**Thornhill, Claude** (On Tour—South) WA  
**Williams, George** (On Tour—East) GAC

## combos

**Armstrong, Louis** (On Tour—Midwest, East) ABC  
 August, Jan (Sheraton Astor) NYC, h  
**Bley, Paul** (On Tour—Midwest) Jazz Artists Concert  
**Candella, Lee** (On Tour—Northwest) Encore Attractions  
 Castro, Joe (Hickory House) NYC, cl  
 Cavallero, Carmen (Shamrock Hilton) Houston, Texas, 12/6-19, h  
 Charles, Teddy (Blue Note) Chicago, out 12/2, nc  
 Chavales, Los (Plaza) NYC, out 12/12, h  
**De Franco, Buddy** (Continental) Norfolk, Va., 12/3-10, nc  
 Dixieland All-Stars (Hunt Club) Berwyn, Ill., r-cl  
**Four Freshmen** (On Tour—Midwest) GAC  
 Goofers (Horizon Room) Pittsburgh, Pa., out 12/8, nc  
**Hawkins, Erskine** (Surf Club) Baltimore, Md., 12/4-12, nc  
 Hunt, Pee Wee (On Tour—South) GAC  
**Jazz Modes, Les** (Sugar Hill) Newark, N. J., 12/7-17, nc  
 Jordan, Louis (Ko-Ko) Phoenix, Ariz., 12/25-1/1, nc  
 Jumpin' Jaguars (Brown Derby) Toronto, Canada, 12/3-15, nc  
**Kaye, Mary** (Sahara) Las Vegas, Nev., 12/17-12/31, h  
**Mabon, Willie** (Palms) Hallandale, Fla., 12/7-24, nc  
 Marlow, Don (Bar of Music) Los Angeles, nc  
 McGill, Rollie (Baby Grand) Wilmington, Del., 12/1-8, nc  
 McLawler, Sarah (Tiajuana) Harrisburg, Pa., 12/17-24, nc  
 McPartland, Marian (London House) Chicago, out 12/9, nc  
 Mingus, Charlie (Peacock Lane) Hollywood, Calif., out 12/6, nc  
 Morgan, Al (Steak House) Chicago, r  
**Newborn, Phineas** (Birdland) NYC, 12/6-1/5, nc  
**Powell, Bud** (On Tour—Europe) GG  
 Prysock, Red (Surf Club) Baltimore, Md., 12/11-18, nc  
**Romaines** (Nitecap) Newark, N. J., out 11/18, nc  
**Sash, Leon** (Sleepy's) Kenosha, Wis., 11/13-18, cl  
 Shank, Bud (Jazz City) Hollywood, Calif., out 12/6, nc  
 Shearing, George (Zardi's) Hollywood, Calif., out 12/17, nc  
 Somethin' Smith (Schroeder) Milwaukee, Wis., out 12/10, h  
 Stanton, Bill (Del Mar) Saute St. Marie, Mich., h  
 Swinging Gentlemen (Crown Propeller) Chicago, out 11/25, nc; (Pep's) Philadelphia, Pa., 11/27-12/8, nc  
**Three Jacks** (Wheel Bar) Colmar Manor, Md., cl  
 Three Sparks (El Cortez) Las Vegas, Nev., h  
 Towles, Nat (On Tour—Midwest) NOS  
 Tyrone, Rainbow York, Pa., 12/10-15, nc  
**Winding, Kal** (Rouge) Detroit, Mich., 12/4-9, nc  
**Yaged, Sol** (Metropole) NYC, cl  
 Young, Lester (On Tour—Europe) GG

## Quick At Vik

New York—At a Christmas party in RCA Victor's New York headquarters last year, one of the boys in the cataloging room got up and sang.

Now 21-year-old Eddie Dano is under contract to Vik, an RCA Victor subsidiary, and has a record all his own on the market. On advice from Victor executives, Dano studied singing between Christmas and the fall, apparently with some results.

He still works at RCA Victor, but not in the cataloging department.

## Jerry Gray To End His Miller Sound

Hollywood—Jerry Gray, who has just shifted from Decca to the new Liberty label, will drop the Glenn Miller style he has featured since he left radio some years ago to begin his own dance unit.

Although he never claimed to have originated the familiar Miller sound, Gray, as one of Miller's chief arrangers, was regarded as something of a rightful musical inheritor of the Miller manner.

"I've been working for years to develop something new and different in a dance band sound that would have an appeal equal to that of Miller," Gray said. "I think I've got it, and it will be heard on my first Liberty records."

## Kay Starr Scheduled In Guinan Spectacular

Hollywood—Hal Stanley, manager of Kay Starr, is planning a television production for the NBC Spectacular series in which the singer will star in the title role of *The Texas Guinan Story*.

Although Stanley had to secure the rights from Paramount, where Betty Hutton did the Guinan story as a film some years ago, Stanley says the television treatment will be basically different.

He hopes to secure Ted Lewis, Jimmy Durante, and others associated with the late night club hostess of the prohibition era.

## Basie's Bar Is Scene For Hammond Waxing

New York—John Hammond has recorded a unique night at Count Basie's uptown bar for a forthcoming Vanguard LP. The title is *Meet Me at Count Basie's*.

With the Count as host and occasional pianist, the musicians included organist Marlowe Morris; pianist Bobby Henderson, a recent Hammond discovery; Emmett Berry; Aaron Bell; Bobby Donaldson, and Joe Williams. Joe sings *Wee Baby, Low Down Dirty Shame, Sent for You Yesterday, and I Want a Little Girl*. Also in the album is a duet between Marlowe and Basie.

## Coral Records McKusick Quartet During Concert

New York—Coral Records arranged to record the Hal McKusick quartet in concert from the stage of the Brooklyn Academy of Music early this month. The album compiled from the concert will be the first in a new series of jazz recordings planned by the label under the supervision of Bob Thiele and Sonny Lester.

The McKusick group includes himself on alto; Milt Hinton, bass; Osie Johnson, drums; and Barry Galbraith, guitar.

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# New Stars, '56

RECORD *Whirl*

A Survey Of Some Of The Year's Hit Performers



November 28, 1956

# In The Whirl

By The Staff

**THE RECORD WORLD:** Columbia Records has just marketed the latest thing in music—records with pictures. With the records are 3-D color slides telling the story of the songs. First releases include **Rosemary Clooney's Snow White** and the **Seven Dwarfs** and **Art Carney's Robin Hood** . . . Comedian **Jerry Lewis** has gone straight—on records, that is. Jerry signed with Decca following his split with singer **Dean Martin**, and he has cut straight vocal versions of **Come Rain or Come Shine** and **Rock-a-Bye Your Baby** . . . **George Shearing** and his group have signed to record a new album for Capitol late this month . . . Jazz drummer **Shelly Manne** signed again with Contemporary Records. It's his third re-signing with Contemporary, and he will serve as a recording artist and a&r man . . . **Bob Thompson** signed to record four instrumental originals for Zephyr Records.

Comedienne **Anna Russell** will be back on records before too long. Columbia recorded her performance at the Johannesburg, South Africa, Festival last month . . . **Eddie Grant** was loaned by Prince Records to RCA-Victor's subsidiary label Camden for a four-side EP, backed by **Van Alexander** . . . Add these to the list of new record labels coming out: Salem, Chelsea, Elf, and Hawaiian Village Records. The last-named will handle only Hawaiian music. It's owned by Henry J. Kaiser, who used to make autos, steel, warships, and other industrial products.

**Marlon Brando** is being sought by Audio Book Records to cut a reading of poet Walt Whitman's *Leaves of Grass*. The label has just released the *Complete Sonnets of William Shakespeare*, narrated by Ronald Colman. A far cry from rock 'n' roll . . . Here's the latest on **Rodgers and Hammerstein**: Since LPs were marketed eight years ago, statisticians figure about 3,750,000 albums of their show music have been sold! As for single records, their sales are estimated at about 10 million!

**Wynonie Harris** left King Records and has signed with Atco . . . **Jack Dupree** also left King, to sign with Groove, an RCA-Victor subsidiary. Groove has also signed **Annie Alford**, a teen-age vocalist; and the **El-Venos**, a teen-age vocal group . . . The **Jodimers** just signed a long-term contract with Capitol. They also signed to make a 32-day tour with the Tony Martin show . . . **Johnny Ray** renewed his recording pact at Columbia for a figure reported to be double the old guarantee . . . **Kate Smith** will be back on the music scene with an M-G-M album made while she was with that label not so long ago . . . **Busy Nat Cole**. He's recording three albums for Capitol . . . The **Joe Castro** trio just signed with Atlantic Records . . . **Jeannie Carson** signed with Decca . . . Capitol had a busy contract-signing era. New to their roster are jazzmen **Ray Bauduc** and **Nappy Lamare**, and singers **Johnny Wilder** and **Virginia Atter**.

Comedian **Danny Kaye** signed with RCA-Victor. He'll do his own special songs and some children's albums . . . Tenor **David Whitfield** has been offered two more appearances on the Ed Sullivan TV show. They've been set for March and April next year . . . British bandleader **Ted Heath** is getting ready for a five-week tour of the United States from east to west coasts . . . Here's the latest wrinkle on the *How-To-Get-A-Hit-Tune-Going*: When *Petticoats of Portugal* was published, it was sent to Portugal to be recorded. When the records made there were heard here, six versions of the song were recorded in this country.

M-G-M Records has a new record out by the **Naturals** with the theme songs from the TV shows **The Buccaneers** and **Sir Launcelot** . . . RCA-Victor has snagged the sound-track rights for an LP of the Todd-AO film **Around the World in 80 Days** . . . The **Ames Brothers** had to cancel their planned British tour because they couldn't get started when they had free time . . . When **Bing Crosby** resumed his CBS radio show this fall, he again used *In the Blue of the Night* as his theme. In recent years he had used *Moonlight Becomes You* and *Something in Common* for opening and closing themes. Bing, incidentally, is set for a radio spectacular, **Christmas Sing with Bing**, to be broadcast early in December. **Jack Benny** will be on it, too . . . **Pat Boone's** wife presented the rising young singer with a daughter

. . . **Judy Garland's** smash appearance at the Palace, New York, racked up spectacular sales in its first two weeks of standing room only. She's due to have a 10-week run, and appearances are she'll be packing them in the same way.

Singer **Al Martino** flew from London to his home in Philadelphia for a throat operation. British specialists told him he had to have a growth removed from his larynx or have his career jeopardized . . . The team responsible for **Where's Charley, Guys and Dolls**, and **Silk Stockings** are set to produce a movie for M-G-M based on the novel *Stay Away Joe*. It will be a musical, taking place in the hills of Montana . . . Actress **Jeanne Crain** has been set to co-star with **Frank Sinatra** in the film version of Joe E. Lewis' biography *The Joker Is Wild* . . . **Bing Crosby** made a \$160,000 gift to his alma mater, Gonzaga university, for the establishment of a Crosby Memorial Library of Music . . . **Kirk Douglas** sings a jive version of *The Caissons Go Rolling Along* in a night club sequence of his Warner Brothers picture, *Melville Goodwin, U.S.A.* . . . *Manhattan Tower*, **Gordon Jenkins'** music-play which was presented on NBC-TV last month, may be made into a movie. Mentioned for starring roles are **Bing Crosby**, **Bob Hope**, and **Judy Garland**.

**THE ROCK AND ROLL SCENE:** **Fats Domino** and his group have been signed to appear in the movie *Do Re Mi* . . . The picture will have 16 (count 'em) rock 'n' roll numbers in its score . . . In Oslo, Norway, **Bill Haley's** movie, *Rock Around the Clock*, precipitated yet another riot among teenagers. They rocked cars and tied up traffic outside the theater showing the picture . . . Haley, meanwhile, is riding high with his second movie, *Don't Knock the Rock*, underway. He and the **Comets** are set to tour the Philippines and Australia in January. He's going to Europe later next year. In Australia, the record of *Rock Around the Clock* by Haley has sold more than 150,000 copies. Down under, a smash hit generally has to sell only 30,000 copies. In Germany, five Haley records are among the top 10 of that country . . . For the French rock 'n' rollers, orchestra leader **Michel Legrand** (whose last name means "the big one") has recorded a couple of rocking tunes under the pseudonym "Mig Bike" (a turnaround of Big Mike). The tunes, *Tell Me That You Love Me Rock, Rock and Mops* and *Hicough Rock*, feature vocals by "Henry Recording," better known as **Henri Salvador**, a popular French singer whose American debut is scheduled this winter at the Waldorf Astoria in New York.

**ALL ABOUT ELVIS:** Times Square in New York has the largest charm bracelet in the world. It's nine-feet high and features the highlights of **Elvis Presley's** career. The eye-catcher is a publicity gimmick for his picture, *Love Me Tender* . . . A new scene had to be shot for the movie in New York because in the original version, Presley dies. The new sequence, in which he lives, may be used if public reaction to his screen death is adverse . . . Just to make sure everyone knows about the movie, the people at the Paramount theater erected the largest sign ever on Broadway—a 40—foot-high likeness of Presley. Elvis' next movie will be *The Lonesome Cowboy*, for Paramount.

At a recent date in the Cotton Bowl, Dallas, Texas, Elvis drew 26,500 people and pulled in an estimated \$40,000. He broke another mark in the record world when his version of *Love Me Tender*, with more than a million advance orders, showed in second place on the sales chart when it was released. The singer is reported seeking a role in the United Artist movie, *The Naked and The Dead*, but as an actor in a non-singing role. Incidentally, Presley's going price now for a TV package deal is \$400,000 for one spectacular and two guest appearances. And finally, a female counterpart is coming along. She's **Jean Chapel**, a blond, guitar-strumming singer in the Presley vein. She used to be "Mattie O'Neill," and appeared on the *Grand Ole Opry* radio show. She's under contract to RCA Victor, and they expect her records to do to the men folk what Elvis' have done to the women—sell like crazy.

# New Group Of Disc Stars Emerged In '56

POPULAR MUSIC '56 was marked by the emergence of a batch of new voices and recording personalities.

But the towering giant on the scene was Elvis Presley.

The 21-year-old singer exploded into the national ear with a string of top-selling records, and into the national eye with a set of controversial TV appearances.

He attained a sales pinnacle never before established by any RCA-Victor artist. At one point this year, the demand for his records was so great that Victor had to farm out the pressing of his discs to competing companies to fill back orders.

A song nobody had heard rang up nearly 1,000,000 advance orders. It was *Love Me Tender* from the movie of the same name, in which Presley had a featured role. Technically, the disc was a smash hit before it was released.

AT ONE POINT in his meteoric recording career, Presley's coupling of *Hound Dog* and *Don't Be Cruel* played footsie in the top and second spots in popularity across the nation. In all, some 10,000,000 Presley records were sold this year!

One 12" longplay record by the phenomenon from Tupelo, Miss., was out of stock so steadily throughout the nation that back orders were greeted with virtual stampedes in record stores. A second long play record, titled simply *Elvis*, was released in time to satisfy the Christmas gift-giving problem for most teenagers. If they didn't already have it, of course.

Psychologists and sociologists marveled at the wave of adulation created among teenagers by Presley. He welded rock 'n' roll and country and western elements into his style, and parlayed his once flabby income into a gross estimated at least at \$1,000,000—and quite likely a good deal more.

To top it all, a landslide of Presley merchandise—from bracelets to wallets and pictures—was aimed at the teenagers and is going strong.

But there were other faces, other voices on the scene.

DECCA RECORDS struck a mother-lode in a cosmopolitan singer whose voice caused the most excitement in the pop field since Yma Sumac.

Caterina Valente and her recordings of *Malaguena* and *The Breeze and I* made her a star in what appeared to be the span of a few short weeks. One brief TV appearance early this year

cemented her popularity with Americans.

She proved to be a strikingly attractive girl who can sing in German, French, English, Spanish, Swedish, and Italian. She also dances, acts, and is an accomplished guitarist.

In two years, her record sales in Germany alone topped the 4,000,000 mark. Her newest coupling of *I'll Remember April* and *Every Time We Say Goodbye*, backed by Chet Baker, promises to send her stock soaring again.

ABC-Paramount hit it rich with Eydie Gorme, who after failing to cause much of a stir on Coral, came up with two straight hits in *Too Close for Comfort* and *Mama, Teach Me To Dance*. A long and bright career appears to be in the offing for Eydie, whose non-gimmicky voice, poise, and know-how enable her to work well in any medium.

Capitol was excited about a new building and a new voice.

The building is the Capitol Tower, sparkling new home of the label, and the new voice is that of Gene Vincent, a rock 'n' roll specialist. His first effort landed in best-seller charts. It was a coupling of *Be-Bop-A-Lula* and *Woman Love*.

The 21-year-old Virginian's previous experience was playing for entertainment of his fellow sailors on a U.S. navy tanker, and some weekly appearances on *Country Showtime* over WCMS in Norfolk, Va.

Doctors attribute much of Gene's success as a vocalist to his palate, which they describe as "high and narrow-roofed." At Capitol, they call him "The Screaming End."

The country and western style has also been successful at Columbia Records, where two new faces and voices are receiving more and more attention.

They're the Collins Kids, 13-year-old Lawrence (Lorry) and 11-year-old Larry. Both play guitar and harmonize. Neither has taken a music lesson.

THEY'VE APPEARED on TV, radio and in the movies. Among their latest records are some tracks in *Country Spectacular*, and the singles *Make Him Behave*, *Hush Money*, *Rock 'n' Roll Polka*, and the *Rockaway Rock*.

Columbia is also excited about a slim, athletic, soft-voiced pop singer who at 19 years of age has demonstrated that he knows his way around a song.

Johnny Mathis was one of the top all-around athletes to emerge from the San Francisco school system. His six-foot, 5½-inch high jump leap has been matched only four times in Olympic game history. He also holds records in the hurdles and excelled at basketball.

His voice ranges from rhythm and blues belting to the tender ballad style. He's at ease before a live audience, and at home before a recording mike. He sings two songs in an upcoming Kirk Douglas-Eleanor Parker picture.

EILEEN RODGERS lived the hard, band vocalist life for two years with the Charlie Spivak orchestra. But the experience paid off for the handsome brunette. The 23-year-old singer from Pittsburgh attracted some notice with her first few Columbia records—*You're Wrong*, *All Wrong*; *Just a Little Bit More* and *The Desperate Hours*.

But she struck it rich with *Miracle of Love*, a rocking and rolling tribute to the best emotion.

With an eye to tomorrow, Columbia is speeding through the works LPs by Jerri Adams and Ray Conniff. They're banking on Jerri to break big with the style she displayed on *Moonlight in Vermont* and subsequent singles. Ray Conniff is the trombonist arranger who worked with Bunny Berigan, Artie Shaw, and Harry James. His backing was heard behind Eileen Rodgers on *Miracle of Love*, and his studio band LP is expected to appeal to the pop fans as well as the jazz devotees.

Capitol is investing in Kay Carson, a Brooklyn, N.Y. girl who was born Liza Morrow and who sang with the bands of George Paxton, Benny Goodman, and Freddie Slack. Her recording of *Band of Gold* was big for her, and her newer recordings, have been moving well.

MGM Records by Ocie Smith will bear watching. Officials at that label are enthusiastic about his recordings of *Lost Horizon*; *Going, Going, Gone*; *Just Kiss Me*, and the sides he made with Art Mooney, *Is There a Teenager in the House?* and *You Are the One*.

The year 1956 was also big for Pat Boone, Diahann Carroll, Andy Williams, Teddi King, Carol Richards, Patience and Prudence, and many more. It may be the start of great things for such singers as Don Rondo, Joe Valino, and Vince Martin. How big it does break for them will depend largely on their success with subsequent releases.

—dom



Teddi King



Johnny Mathis



Eileen Rodgers



Pat Boone



Gene Vincent





## Big Man In Blues

# Ray Charles

By Dom Cerulli

RAY CHARLES deals in the blues. The singer-pianist-arranger has built up a tremendous following since he started 10 years ago on his professional career at the age of 15.

Charles was born in Albany, Ga., but moved to Greensfield, Fla., with his parents as an infant. It was at Greensfield, when he was 6, that he became blind—completely and without hope of recovery.

His parents sent him to St. Augustine, where he attended a school for blind children. Gradually he acclimated himself to his world of darkness. But in the uncertain period of adjustment, his parents died.

AT ST. AUGUSTINE, he absorbed the fundamentals of music and started his professional career. For two years, Charles moved in and out of bands and combos all over Florida. From gig to gig, he picked up points on writing and arranging and, somewhere along the line, began to use his voice.

He also learned the ins and outs of the complex business of organizing, booking, conducting, and coddling a band.

Ray's singing grew out of necessity, attributable to his handicap. To express his musical ideas to band members, he would hum or sing the music running through his mind.

WHILE STILL IN his teens, Charles put together his first combo—a trio.

He doubled on sax and piano, and filled out the group with a guitarist and bass man. Within the confines of the small group, Ray set to work experimenting with sound and structure.

The trio traveled and grew together. It rehearsed more than it played. Charles is a perfectionist, and he insisted on polish. He wanted to hear from the group the sounds he knew in his mind.

It paid off. About a year after its formation, the Ray Charles trio wrapped up the first sponsored Negro television show in Seattle.

At 18, Ray termed the event "the biggest thrill of my life."

NEXT TO BE explored was the field which could best bring his talents to the widest possible audience. He started to make phonograph records. At Atlantic, under the guidance of Ahmet Ertegun and Jerry Wexler, Charles stepped out of the regional class and became an artist with a national audience.

Several ideas and formulas were attempted and discarded before a Ray Charles that sounded satisfactory to Ray and his associates was captured on record.

Record after record became big for the group. *Roll with My Baby*; *Jumpin' in the Mornin'*; *The Sun's Gonna Shine*; *Feelin' Sad*; *It Should've Been Me*; *I've Got a Woman*; *Come Back, Greenbacks*; *Hallelujah*; *I Love Her So*; *Leave My Woman Alone*, and many others started nickels and dimes plunging into jukeboxes and made him a sure draw on personal appearances.

HE IS WIDELY KNOWN and discussed by professional musicians and more important, admired by many jazz artists who find a freshness and spontaneity in his work which they are quick to appreciate.

Ertegun, who made all of Ray's Atlantic sessions, shakes his head in near disbelief when discussing Charles.

"He has more of a sense of what the final product is going to be than anyone can imagine," he said. "His band is fantastically well disciplined. When he comes in to record, everything is pretty well worked out. Even some of the solos are written out so Ray gets exactly what he heard as he was arranging."

"He has a very high level of musicianship, and I can tell you he's a joy to record because he doesn't require as many takes as many other artists do. When he comes in to record, everything is ready, and I mean everything."

WEXLER, ATLANTIC vice president who is in on the Charles sessions, terms Ray's band "an extension of himself."

"Ray can put his finger on the soul part of the blues," Wexler said.

"He's aware of what it is, and he showcases it with extreme sensitivity. He's constantly exploring different blues patterns. He often goes for eight or 16-bar blues patterns, unorthodox, but still the blues."

"He learned a lot of old blues and songs from his uncle. He's the only pianist around I know who can sit down at the piano and rummage through the old numbers, then turn around and play John Lewis, and sound great at both."

"He spans both eras."

Says Ertegun, "Charles never really came into his own until he had his own band. He writes directly for this band, and he knows the musicians he's writing for. What's more, he is able to set down the sound which will best support his vocals."

"There are so many musicians today who appreciate Ray's scoring, the way he puts modern figures for reeds and trumpets on the middle of many of his numbers."

Says Charles, summing it all up at his 25th milestone: "There's something for everybody to do if they just want to do it."

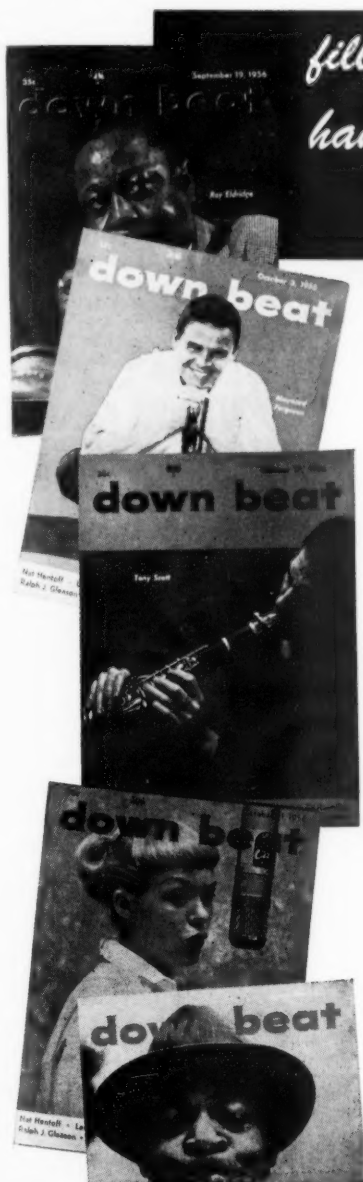
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# They All Want Eddie Heywood

By Don Gold

"FIVE MONTHS AGO, no recording company wanted me," Eddie Heywood says. "Now they all do. I'm not conceited; I'm proud. I think the young artists shouldn't copy others. If they have talent, it'll come out."

And so pianist Heywood, with *Canadian Sunset* and *Soft Summer Breeze* on his mind, looks forward to a future of diversified accomplishment.

He says he hopes to continue leading a trio. He wants to follow up his two hit tunes with many more. He's going to write the background music for an upcoming NBC-TV dramatic spectacular.

"I THINK MY success has come because I've refused to get on any other man's bandwagon," he says. "There's only one Wilson, Tatum, Garner. As long as you imitate, you won't be a star. Through playing melodically, I've found it easier to get into the composing business."

"NBC called me down to write the score for a dramatic spectacular; they don't do that just because I wrote a tune. My tunes can be played so well because I've learned to condense big music into the realm of 32 bars."

The memories come on strong when Eddie recalls an illustrious past, an unfortunate interruption, and current popularity. He remembers his *Begin the Beguine* era, when bookings were regular and lucrative. Then, in 1947, he became ill, with a malady that attacked his hands.

"I got ill right here in Chicago one night. In New York, on the day after Christmas in '47, I really turned ill. It became a struggle to support the family. I had a little income from old recordings, but that began to lag."

"AFTER I GOT OUT OF bed, I made a recording date, but the sides weren't promoted and died. I was asked to cut an LP, but I wasn't relaxed because I was still sick. That side died, too, and my price was going lower, lower, lower. Things really began to get rough. I tried a gig at the Blue Note but I couldn't make it. I went boom."

"In 1951, I was booked into the Embers for 12 weeks and was doing great, but I couldn't get over the hump. People liked vocals or Charlie Parkerish sounds and I was caught in the squeeze. I played around, making enough to be sure my family could live."

At this point, Eddie's wife, Eleanor, stepped in.

"My wife used to say, 'Edward, I won't say you're the finest piano player in the world, but you're the finest in what you attempt to do. You just keep on playing. You got there without fanfare, and a good record will bring you back.'"

"She was everything as far as holding me together. She told me I could write music and she urged me to give it a try."

Heywood took her suggestion.

"I wrote *Land of Dreams* in 45 minutes," he remembers. "I just sat down and started playing. It came like I had been a professional writer for years. Then I wrote *Rainfall*, which was a cute little thing; but, it didn't take off on my recording."

"I took *Land of Dreams* to three publishers, but they couldn't hear it. Finally it was accepted, and Hugo Winterhalter recorded it."

HE SIGNED WITH Mercury and cut an LP that didn't make it. However, disc jockey Art Pallen in Pittsburgh plugged the *Soft Summer Breeze* side, and Mercury issued it as a single. *Canadian Sunset* followed, and Eddie had two tunes among the best-selling pop records. Recently, he released *Lost Love*, the latest in his series of pop compositions.

Eddie has been a part of the jazz scene since pre-Minton's days. But his taste in music is varied and often surprising.

"The melody is the hardest thing on earth to play, because you've got to make it sing," he says. "Johnny Hodges and Tommy Dorsey are past masters at that. I can run the piano, but any fine artist knows that the melody comes first. There should be no distorting the composer's melody."

As a pianist and composer, Eddie favors adventurous musicianship but not at the expense of the composer's creation.

"A composer doesn't mind a new twist," he says, "but he doesn't like being forgotten completely. I believe in my heart that there is so much good talent wasted because of a lack of initiative. I'm not a Brubeck fan, but I give him credit for going on his own."

ALTHOUGH HE'S heard most of the young jazz musicians in current circu-

lation, Heywood digs Phineas Newborn more than others.

"Phineas is going to be the next great jazz artist," he ventures. "He's the best of the lot I've heard. He makes the instrument sound like a piano. He has fast technique, but he's not playing Art Tatum."

"I'm a lover of Tatum, too, but I can't play his way, because I don't feel what he feels. And no matter how his imitators try, Art can always outrun them."

Heywood is fond of classical music, but he feels it to be apart from jazz.

"Bach and Beethoven live because their music is great and greatness always lives," he says, "but it's European music. As long as there is civilization, you'll hear Co'e Porter and Handy's *St. Louis Blues*, too, because that's the new music."

"Playing Bach on one hand and something else on the other is nothing. I played Bach years ago, and I have a fine collection of European music at home, but there's no hopping from classical to jazz."

Although he's been a "travelin' man" for many years, Eddie says he has been thinking about turning songwriter full time.

HE RECALLS THE encouragement he received from Cole Porter years ago. Porter, impressed by his record of *Begin the Beguine*, urged him to compose. His friendship with Porter is reflected in his approach to songwriting when he says, "I can't write a tune like a man turning on water. If you write too fast, you can't help from writing them all sounding alike."

He wrote *Soft Summer Breeze* from an inspiration he felt during a Central Park stroll with his son, Eddie III. He wrote *Canadian Sunset* while watching a sunset from a monastery garden in Quebec City.

After a break that threatened to destroy his career, Eddie has found himself and found success. His experience has provided him with appreciable self-confidence.

"If you have faith in yourself, and are yourself," he says, "with talent you'll make it. I believe in myself. When my health went bad, my group went from making \$3,000 a week to \$300, but I wasn't bitter. Hard knocks make a man."





## 'Sunset' Means Dawn For Andy Williams



THE ANDY WILLIAMS story, continuing weekly on the Steve Allen *Tonight* television show, really got under way in an Iowa community named Wall Lake.

"That's a town with 13 churches, 749 people, and 26 filling stations," Andy said. "One of the churches needed a choir, and that's when the Williams brothers started singing."

Andy is still singing. Now they are things like his Cadence recording of *Canadian Sunset*. He and his brothers, Bob, Don, and Dick, sang as a unit on radio in the '30s and '40s and later toured with Kay Thompson in her highly successful music-comedy package.

WALL LAKE remained the world of the Williams family until Andy was in the second grade. Then the family moved to Des Moines, where the brothers enlarged their singing scope and broke into radio.

"Dick and I sang duets on an amateur show on WHO, and we won 13 weeks in a row," Andy recalled. "That entitled us to a Silver King bicycle and led to the first of the Williams brothers breakups."

"Let's just add here that Dick got the front part, and I inherited the part you pedal."

In later moves, the Williams clan trekked to Chicago, Cincinnati, and Los Angeles.

"Every time we moved, it was because we had offers of good radio spots. It was hard on dad, though. He was a railway mail clerk and had to swap jobs around to find an opening in the city we were heading for. Every time we moved, he took a demotion."

ANDY'S FATHER, Jay, was a jack-of-all-instruments who played in local bands and taught his youngsters the fundamentals of music. Some polish was added by Williams' sister, Mrs. Cornelia Hurlburt, a Des Moines piano instructor who taught the boys piano.

In the early days, the choice of material for the brothers was often limited. "There was a stretch where we sang mother songs," Andy recalled.

"I'll bet that right now I know more mother songs than anyone else in the world—except, maybe, George Jessel. We actually ran out of mother songs, we sang so many."

"There was a time when we switched to songs like *Dad's Old Dinner Pail* (which was prepared by mother) as a change."

On the west coast, the brothers were signed by MGM and were set to appear in several musicals, including the Frank Sinatra-Gene Kelly vehicle *Anchors Aweigh*. At the same time they were appearing on Los Angeles and network radio.

"We never got into the movie," Andy said. "Don got drafted. But we did meet Kay Thompson, who was head of the MGM vocal department then."

ONE BY ONE, the brothers entered the service. When they returned after the war, they teamed up with Miss Thompson in her sophisticated revue. They toured this country and appeared abroad, staying together "off and on" until 1952.

"We had broken up many times," Andy said. "It was all very friendly. One of us would want to be an actor, another something else, so we'd give it a try. Then Kay would contact us and say she had some appearances set up, and we'd be back together again."

"After 1952, I decided I wanted to be a tennis player. I even entered a couple of tournaments, but I soon gave it up."

Since hanging up his tennis shoes, Andy has become a permanent vocal fixture on Allen's *Tonight* and has become a Cadence recording star.

On his third record try, he struck gold with *Canadian Sunset*. His first record, *The Christmas Song* was released late last year, and will be making the rounds again this season.

ANDY'S CASUAL and relaxed attitude is best personified by the cover of his first LP record for Cadence, in which he will sing songs by Allen.

The picture on the album cover shows Williams perched on a high stool wear-

ing an open-neck shirt and a daffy hat. "If for no other reason, people will pick up the album to find out who'd wear the hat in public," he grinned.

Andy at 26 has two somewhat long-range plans for the future.

One of them is to make some records backed by a jazz rhythm section.

"I've got the *My Fair Lady* album done by Shelly Manne with Andre Previn and Leroy Vinnegar. I keep that thing going all the time, it seems. It has such a good sound."

"I'd love to do an album of jazz things, maybe a song book of some composer, but all in a jazz vein. I'd like to have a group like Shelly's with either Previn or Erroll Garner on piano. That Previn plays the end. I'd take the tunes sort of up, and aim the thing right at the jazz market, not at all at the pop."

"*Sunset* had a beat. I like to do songs like that. But I am really interested in making some jazz things with a small group, just rhythm."

The other plan?

"SOME DAY, I'D like to direct on TV. I haven't had any experience, but I've been observing at the studios. I think it would be fun, and I think I could learn to do it."

"I've seen a lot of things I know are bad on TV. Some of these things are caused by the director. TV is still filled with a lot of people who just don't know what's going on. Maybe when TV came in big, they were pulling kids out of college or something. Anyway, they didn't have a well-rounded theatrical background."

"Understand, there are still some great shows and some great directors. But there are some not so great, and some directors who are just taking pictures and not really directing."

"It's not so much imagination as what you might call feeling or taste."

"But that's in the future. Right now I'm thinking about tonight's *Tonight* show, my next record session . . . and maybe, that jazz album."

—dom

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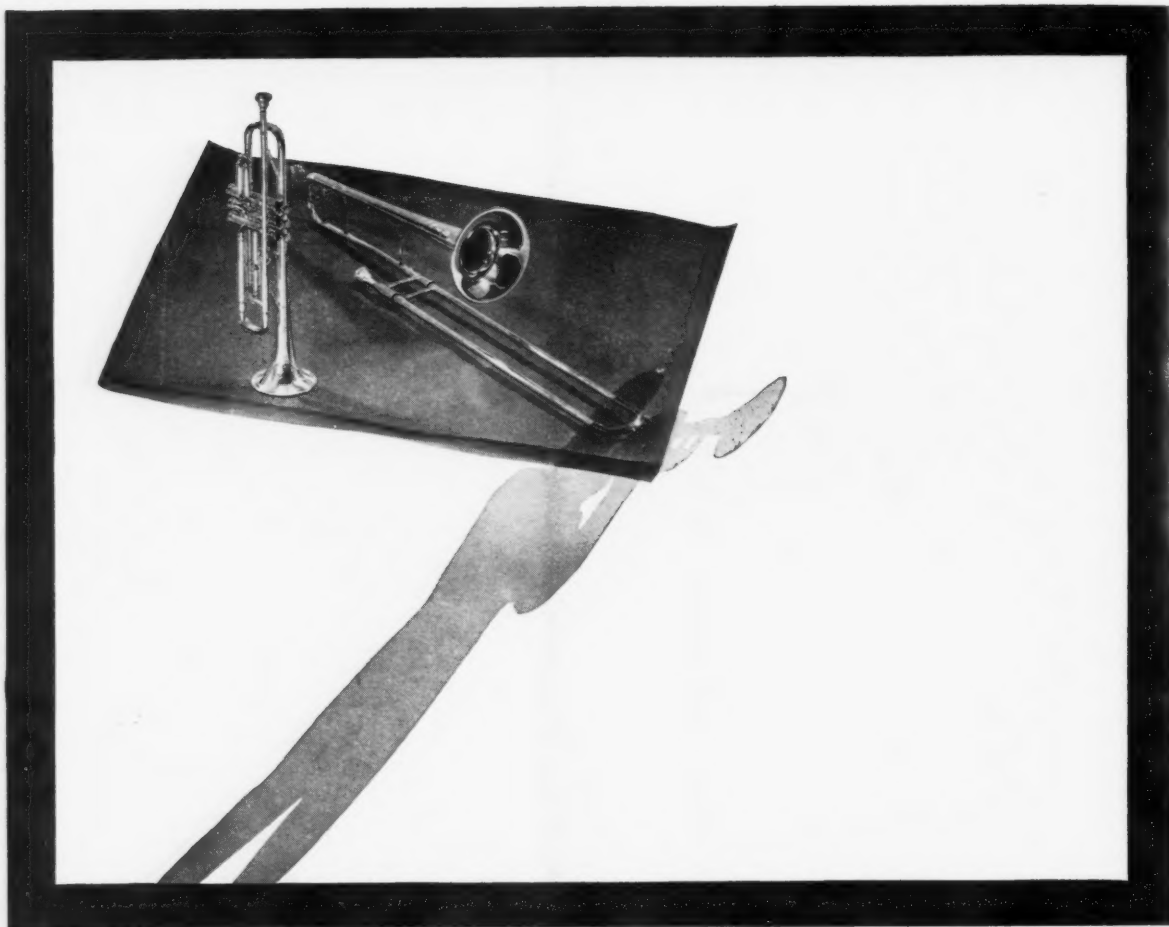
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**Stan Getz**

(Ted Williams Photo)







## Selmer (Paris) TRUMPET

Try one quick—you're in for some eye-popping surprises. From leader pipe to bell it's been redesigned around a big new .468 bore. The big sound is there all the way, but edged with typical Selmer brilliance. High notes are so full-sounding you'll step back and try them again to convince yourself they blow that easy. And you'll like the flexibility and free blowing so important to modern playing styles. Obey that impulse; visit your Selmer dealer right away and ask to try the 25 bore trumpet. (Four other bores are also available.)

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